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POSTER FEATURE

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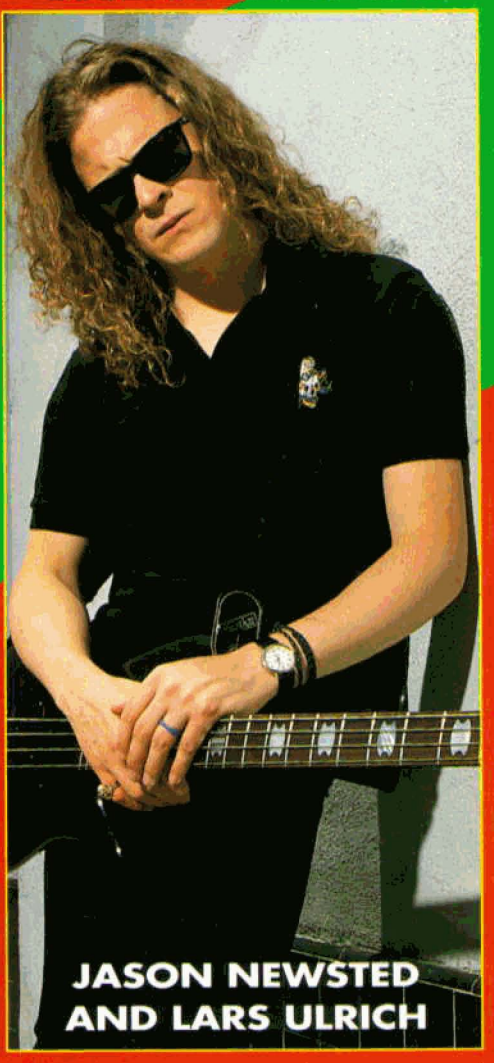
MEGADETH

MARTY FRIEDMAN

METALLICA



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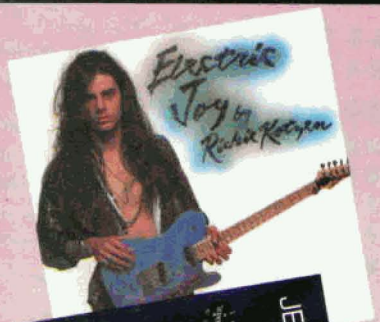
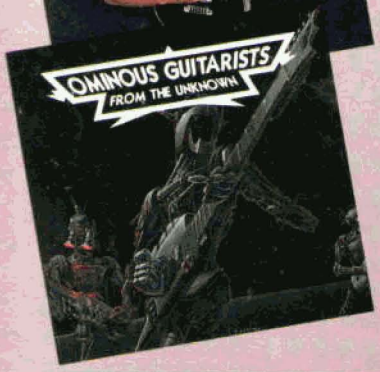


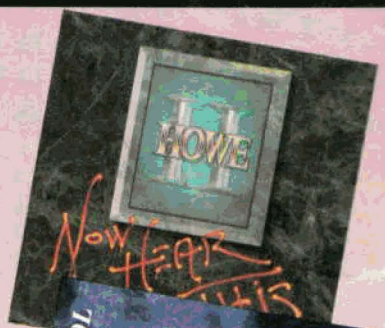
Richie Kotzen Electric Joy SH-1056 "Electric Joy", marks Richie's 3rd and last album for Shrapnel and documents his incredible growth as a musician. Together again with Atma Anur, Richie delivers a collection of original instrumental compositions rich in tasteful melodies and phenomenal guitar techniques that should further cement his position in the music world as a guitarist's guitarist.

Jeff Watson Lone Ranger SH-1055 While playing guitar in Night Ranger, Jeff's signature 8-finger technique and skillful flat picking garnered tremendous international acclaim. The Lone Ranger strikes back with an instrumental solo album brimming with innovative compositions and incendiary fretwork. Guest guitar soloists and other performances by some of the industry's leading players add finishing touches that you won't want to miss. (Not available until early 1992)



Ominous Guitarists From The Unknown SH-1057 Assembled by Shrapnel's founder, Mike Varney, in an effort to discover the worlds hottest new guitar talent, this is the first in a series of phenomenal new guitar anthologies that features ground breaking technical solos and new textures of modern guitar. Discover these cutting edge guitarists today! (Not available until early 1992)

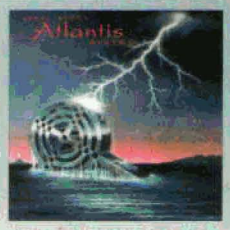
Howe II Now Hear This SH-1053 Howe II return with "Now Hear This", a smokin' collection of nine new songs which bear testimony to the ever improving songwriting skills of the brothers Howe. Together with bassist Vern Parsons and new drummer Kevin Soffera, Howe II are a perfect combination of songwriting savvy and instrumental prowess.



Bernd Steidl Psycho Acoustic Overture SH-1054 German acoustic guitar prodigy Bernd Steidl, exhibits ultra-fast speed picking, string skipping, and a master's technique in contexts ranging from modern classical to progressive rock. Supported by world class players and soloists, this debut is a musical masterpiece in which he delivers one unbelievable solo after another. (Not available until early 1992)

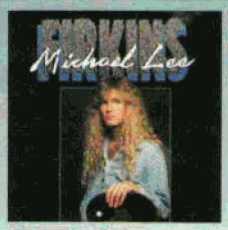
Stephen Ross Midnight Drive SH-1052 This album contains a set of material that ranges from aggressive ensemble riffing to grooving, bluesy compositions which carry Stephen's individual stamp. Polyphonic lines, key and rhythm changes, and exciting solo work from former Rising Force keyboardist Jens Johannsen help to create a stellar debut.

Marty Friedman Dragon's Kiss SH-1035 While one half of the progressive guitar oriented group Cacophony, Marty Friedman recorded his first solo album prior to joining Megadeth, which is an intense classical/speed metal instrumental album full of complicated changes, impressive solo work and incredible drumming from Deen Castronovo.



James Byrd's Atlantis Rising SH-1049 Atlantis Rising, led by former Fifth Angel lead guitarist/songwriter James Byrd and lead vocalist Freddie Krumins, deliver a set of metal masterpieces, with wailing, thematic solos reminiscent of Schenker and Roth. If you love great vibrato and tons of feel, then this album should be in your collection.

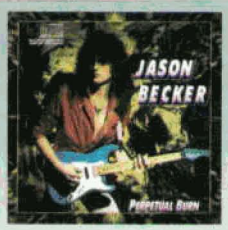
Racer X Live Extreme Volume SH-1038 Finally Racer X's live show has been captured on tape! In addition to incredible renditions of Racer X's old favorites and three new songs, Paul Gilbert, Bruce Bouillet, John Alderete, and Scott Travis each cut loose with their own shredding solo pieces. As members of the band went on to play with Mr. Big, Badlands, Judas Priest, and The Scream, this album becomes more collectable everyday.



Michael Lee Firkins SH-1045 "Michael Lee Firkins is a genuine guitar monster from America's heartland, whose time to wail in the sun has arrived". Pete Prown - Guitar For The Practicing Musician.

"The guy has a sound, a distinctive voice. He cares more about songs than chops". Bill Milkowski - Guitar World.

Joey Tafolla Infra-Blue SH-1050 Joey Tafolla strikes back with an inspired collection of instrumentals which reveals his musical metamorphosis. Abandoning the neoclassicisms found on his first album, in favor of an astonishing set of country/blues riffs rich in awesome technique, Joey Tafolla, with help from Deen Castronovo and John Onder, makes an important new musical statement.



Jason Becker Perpetual Burn SH-1036 As the other half of Cacophony's progressive guitar team, Jason Becker then only 17, wowed guitar lovers with his blistering fret-work on the band's debut album. One year later, he recorded a solo album that set new standards in progressive music. Fans of Jason's wailing on David Lee Roth's album, "A Little Ain't Enough", should be impressed with Jason's vast musicality and technical ability.

ALSO AVAILABLE: **Steeler** (w/ Yngwie Malmsteen) - SH-1007, **Keel** "Lay Down The Law" - SH-1014 (No CD), **Chastain** "Mystery Of Illusion" - SH-1018 (No CD), **Vicious Rumors** "Soldiers Of The Night" (w/ Vinnie Moore) - SH-1020 (No CD), **Tony MacAlpine** "Edge Of Insanity" - SH-1021, **Racer X** "Street Lethal" - SH-1023, **Chastain** "Ruler Of The Wasteland" - SH-1024 (No CD), **Vinnie Moore** " Minds Eye" - SH-1027, **MacAlpine, Aldridge, Rock, Sarzo** "Project Driver" - SH-1028, **Joey Tafolla** "Out Of The Sun" - SH-1030, **Cacophony** "Speed Metal Symphony" **(Marty Friedman & Jason Becker)** - SH-1031, **Racer X** "Second Heat" - SH-1032, **Vicious Rumors** "Digital Dictator" - SH-1033 (No CD), **Apocrypha** "The Forgotten Scroll" - SH-1034 (No CD), **Greg Howe** - SH-1037, **Apocrypha** "The Eyes Of Time" SH-1039, **Cacophony** "Go-Off" **(Marty Friedman & Jason Becker)** - SH-1040, **Fretboard Frenzy** (Hot Guitar Compilation) - SH-1041 (No LP), **Richie Kotzen** (w/ Stuart Hamm and Steve Smith) - SH-1042, **Howe II** "High Gear" - SH-1044, **Richie Kotzen** "Fever Dream" - SH-1046 (No LP), **Apocrypha** "Area 54" - SH-1047 (No LP), **9.0** "To Far Gone" - SH-1048 (No LP), **Dirty Looks** "Bootlegs" - SH-1051 (No LP).

To order - Send $8.75 for each LP or Cassette desired, or $30.00 for four LPs or Cassettes. Send $13.75 for each Compact Disc desired, or $50.00 for four Compact Discs. Please specify LP, Cass, or CD. Send check or money order to: Shrapnel Records Inc., P.O. Box 1755, Dept. B, Sebastopol, CA 95473. No orders outside USA. Many others available, send a self-addressed stamped envelope for a free complete catalog of Shrapnel albums and our special sale items. Retail inquiries should be directed to Important Record Distributors, Hollis, New York.

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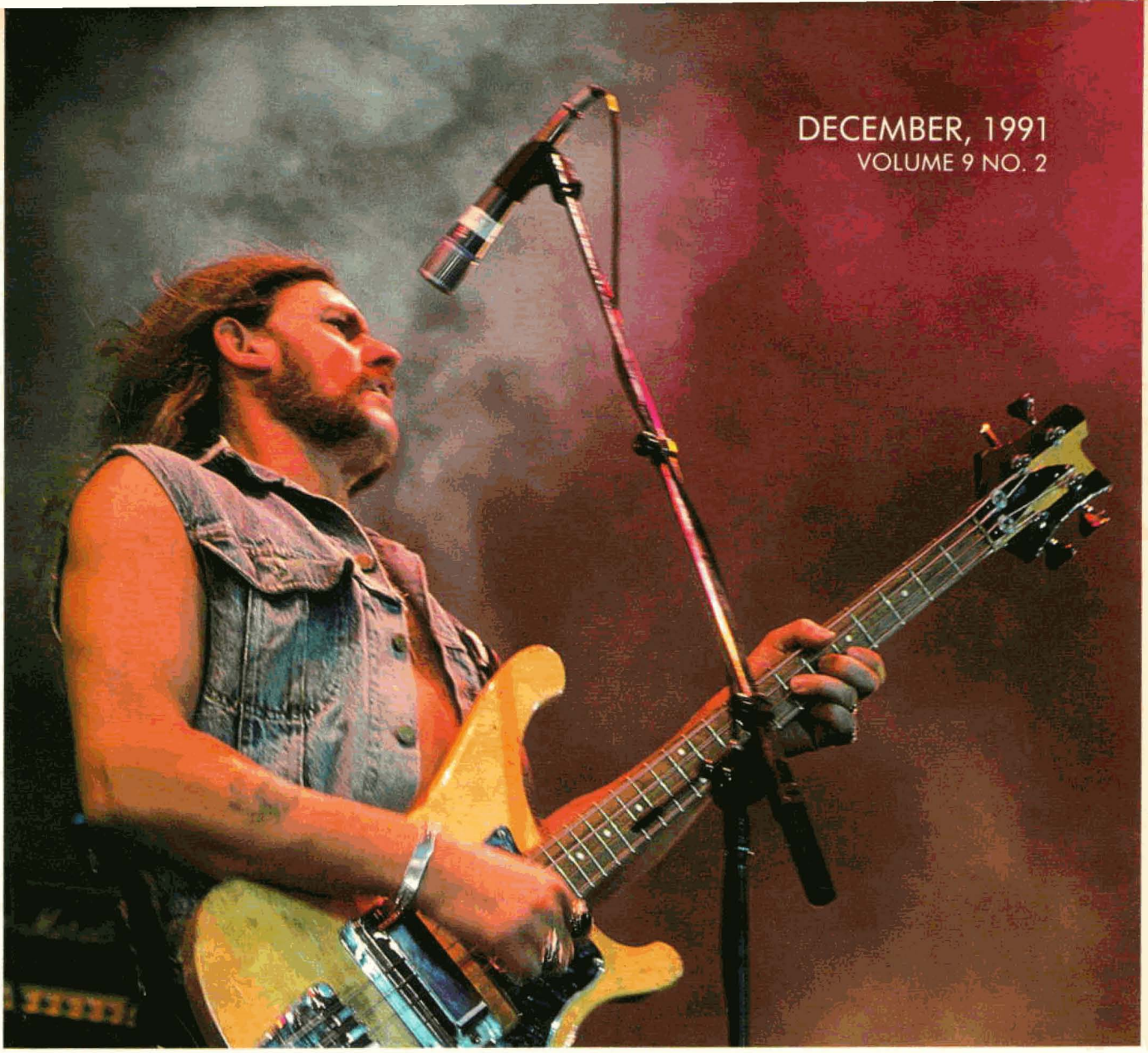

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COVER PHOTO of Marty Friedman by Annamaria Di Santo
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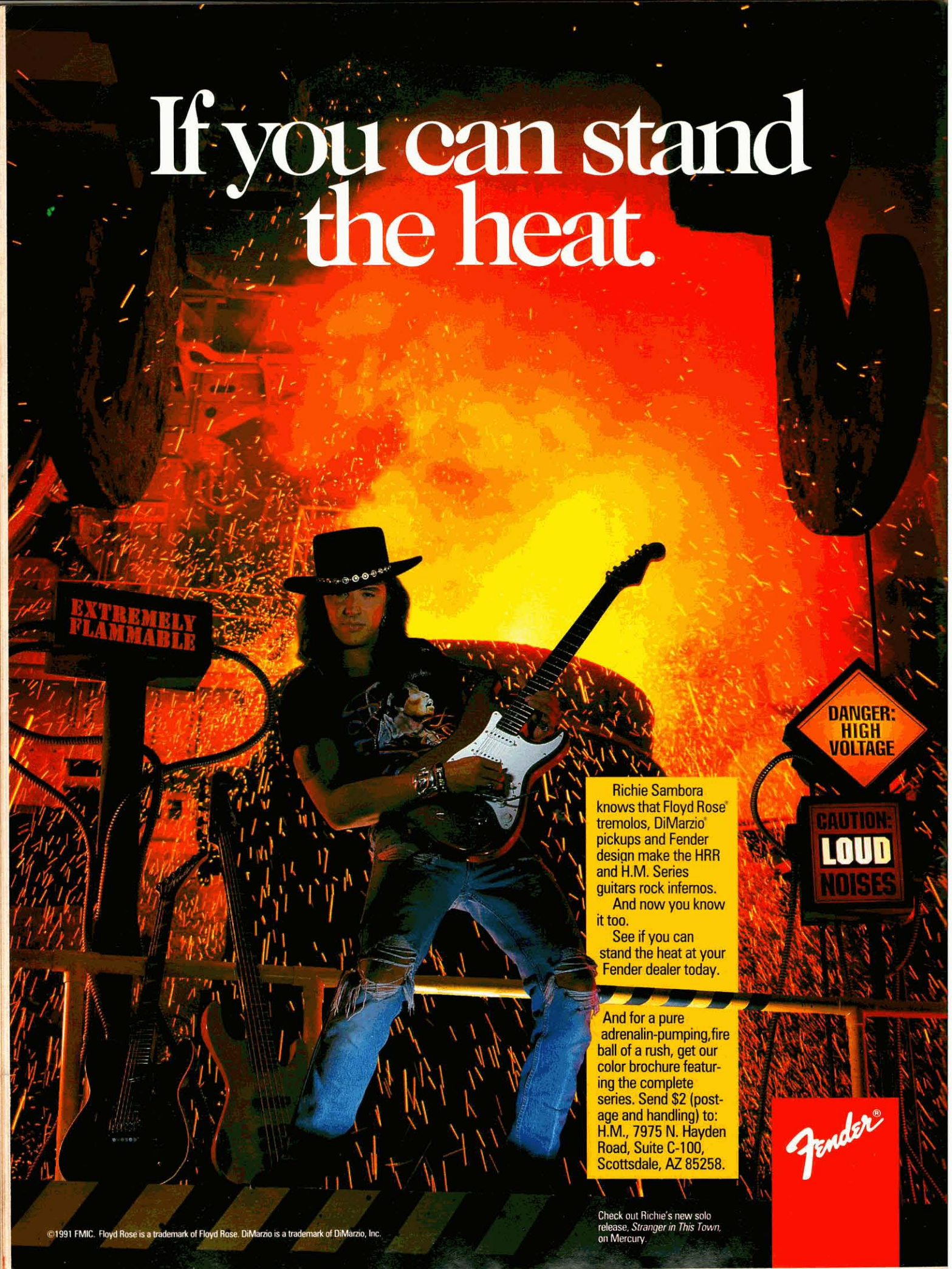
If you can stand the heat.



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Check out Richie's new solo release, *Stranger in This Town*, on Mercury.

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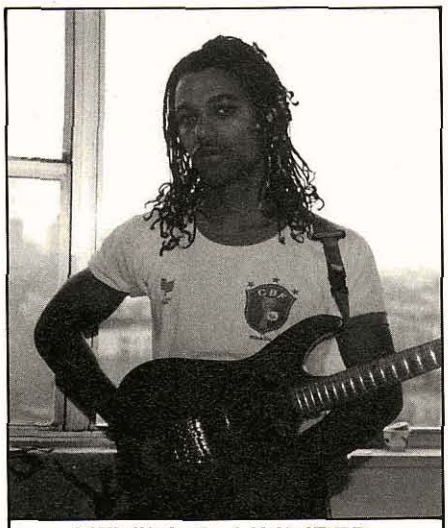
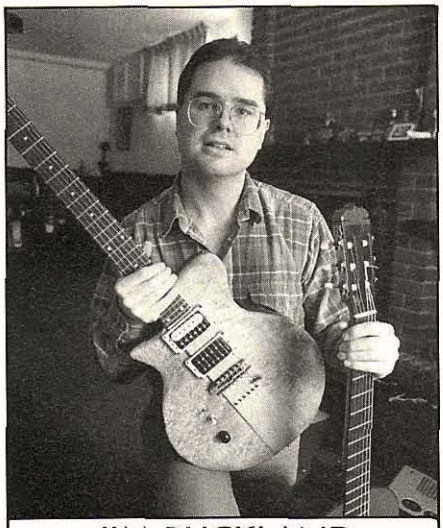
MICHAEL HARRIS



KEVIN C. HUNTER



JIM BUCKLAND

NAME: Michael Harris **AGE**: 31
ADDRESS: P.O. Box 663, Dayton, OH 45401
INFLUENCES: Michael Schenker, Uli Roth, Steve Morse.
BAND: Arch Rival
EQUIPMENT: Hamer guitars, Ampeg and Marshall amps.
PERSONAL STATEMENT: The son of two musicians, I was born into a musical world. I was exposed to my father's jazz influences and my mother's classical influences, but didn't really get serious about music until I took up trumpet at age 11. After playing in the school band for three years, I discovered the guitar, and was instantly obsessed. I copied licks from anything that caught my ear; some early influences were Robin Trower, Ritchie Blackmore, Jimmy Page and many blues players. I eventually reached a point where I searched for players who deviated from the norm. I loved Frank Marino, Alex Lifeson, Steve Morse, and especially Michael Schenker and Uli Roth. I also listened to a lot of fusion and progressive music a la Al DiMeola, Jeff Beck, Alan Holdsworth, Steve Hillage, Gary Moore w/Coliseum II, etc. I also became interested in classical music such as Bach, Beethoven, Mozart, "Pictures at an Exhibition," by Mussorgsky, "The Sorcerer's Apprentice," by Dukas, and ELP's classical sound. I formed Tyrant in 1978, and we became Arch Rival in 1985. I have also released a solo album entited *Defense Mechanizms* on my own label (distributed by Leviathan).
COMMENT: Fire, direction, composition and a keen sense of balance between burn and melody make this modern rocker a spellbinder. Mike is a big-picture player ready for the big stage.

NAME: Kevin C. Hunter **AGE**: 29
ADDRESS: 626 Riverside Dr., Apt. #23-I New York City, NY 10031
INFLUENCES: Tonino Horta, Mark O'Connor, Rômulo Thompson, Trevor Rabin, Racer X.
BAND: Monster Zero
EQUIPMENT: Custom Georgé Alonso Strat, Charvel 5 and 6, Marshall 50 watt heads, Boss DD-2, Hush IIc, Alesis HR-16, Midiverb, and a self-modified GK amp.
PERSONAL STATEMENT: I started playing at the age of 19, and took a couple of lessons with Bill Connors, though the learning points in my educational experiences were with Eddie Aledia and my guitar trainer, Thomas Gibbs. I enjoy all forms of music and try to learn as much about them as possible. From Celtic to Pagode (a form of Brazilian music), metal to new age. Currently I am a member of a black hard rock (metal) band called Monster Zero, which is playing along the Northeast coast. My goals are to create a newer, bolder style of rock-metal with Monster Zero (very groove-oriented). I would also like to be able to play accurately the sounds I hear in my mind, continue to grow as a person and a musician, and give thanks to my mother, father, family and friends, who believe in my abilities.
COMMENT: Kevin's pallette runs from Celtic folk melodies to Bach-rock without arpeggios, to rock barnburners. I like his sense of direction and purpose. His playing invites the listener along on a ride well worth taking.

NAME: Jim Buckland **AGE**: 26
ADDRESS: 1263 Rose Court, Mississauga, Ontario, Canada L5H-3S2
INFLUENCES: Beethoven, Bela Bartok, Mahavishnu Orchestra, Zappa, Steve Vai.
EQUIPMENT: Homemade electrics, Ramirez classical, Rexx preamp.
PERSONAL STATEMENT: For almost as long as the 14 years I've been playing, my musical interest has been split between progressive rock-fusion and classical. In addition to being a "practice-oholic," I have an extensive music education, including seven years private classical instruction with Eli Kassner, and a Bachelor of Music (Theory Specialist) degree from the University of Toronto. Most recently I attended G.I.T., where I graduated with honors. I now plan on working towards a Masters degree in classical guitar. I like my instrumental rock compositions to have a unified ensemble sound, so I can experiment with odd meter, metrical modulation, non-diatonic scales and harmonies, while maintaining a sense of direction and cohesion. I try to keep my solos relevant to the composition, and favor a balance between raw energy, controlled technical execution, and spontaneity. My classical interest is split between original compositions and compositions by early 19th century composers such as Giuliani, Diabelli, Paganini, etc. I would like to make a lasting contribution as a guitarist/composer and to always be able to explore the infinite world of music.
COMMENT: Jim's electric work has that "alien" and "out" approach, yet always sounds friendly, which is quite a feat. His acoustic classical approach is accomplished, warm and musical. Overall, he knows what he wants to do, and has the wherewithal to get there. That his vision is unique makes him a guitarist to listen for.

This column has been created to help recognize some of the talented individuals we've uncovered since inaugurating our record label. If you'd like to be considered for the RESUME column, include a photo and brief biographical sketch along with your submission of up to three tracks to GUITAR Recordings. Send to: *GUITAR FPM Records, P.O. Box 1490, Port Chester, NY 10573. You must enclose a SASE with your submission if you want it to be considered.*

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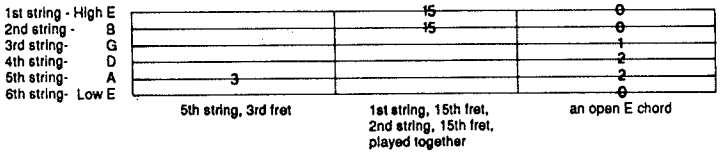
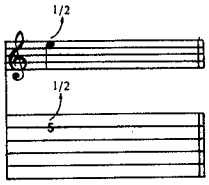
TABLATURE EXPLANATION

TABLATURE: A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

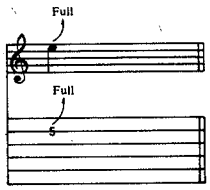


Definitions for Special Guitar Notation

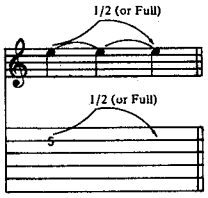
BEND: Strike the note and bend up ½ step (one fret).



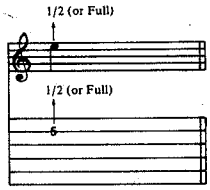
BEND: Strike the note and bend up a whole step (two frets).



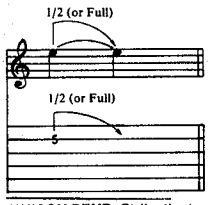
BEND AND RELEASE: Strike the note and bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



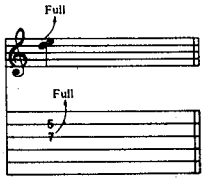
PRE-BEND: Bend the note up ½ (or whole) step, then strike it.



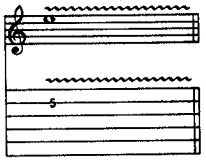
PRE-BEND AND RELEASE: Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.



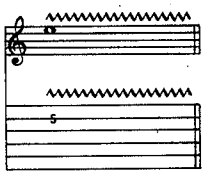
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



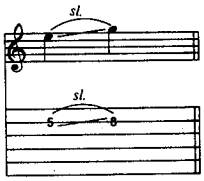
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.



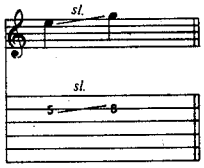
WIDE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.



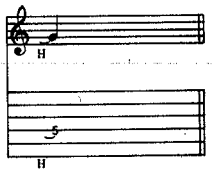
SLIDE: Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



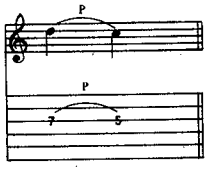
SLIDE: Same as above, except the second note is struck.



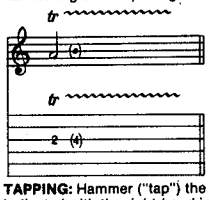
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



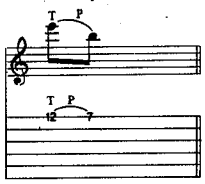
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



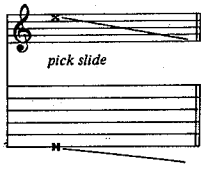
TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



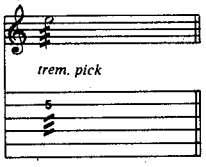
TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



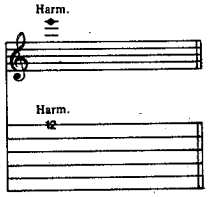
PICK SLIDE: The edge of the pick is rubbed down the length of the string producing a scratchy sound.



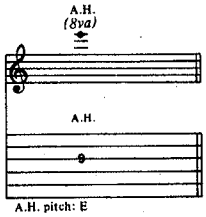
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



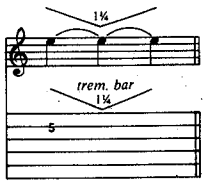
NATURAL HARMONIC: Strike the note while the left hand lightly touches the string over the fret indicated.



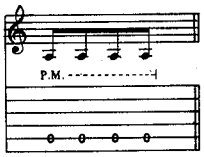
ARTIFICIAL HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



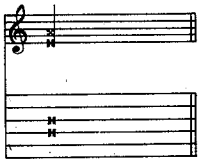
TREMOLO BAR: The pitch of the note or chord is dropped a specified number of steps then returned to the original pitch.



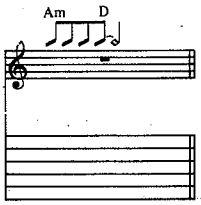
PALM MUTING: The note is partially muted by the right hand lightly touching the string(s) just before the bridge.



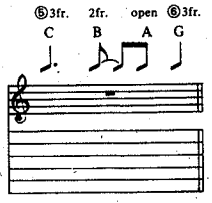
MUFFLED STRINGS: A percussive sound is produced by laying the left hand across the strings without depressing them and striking them with the right hand.



RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



RHYTHM SLASHES (SINGLE NOTES): Single notes can be indicated in rhythm slashes. The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.



BY ANDY ALEDORT

DON'T TREAD ON ME

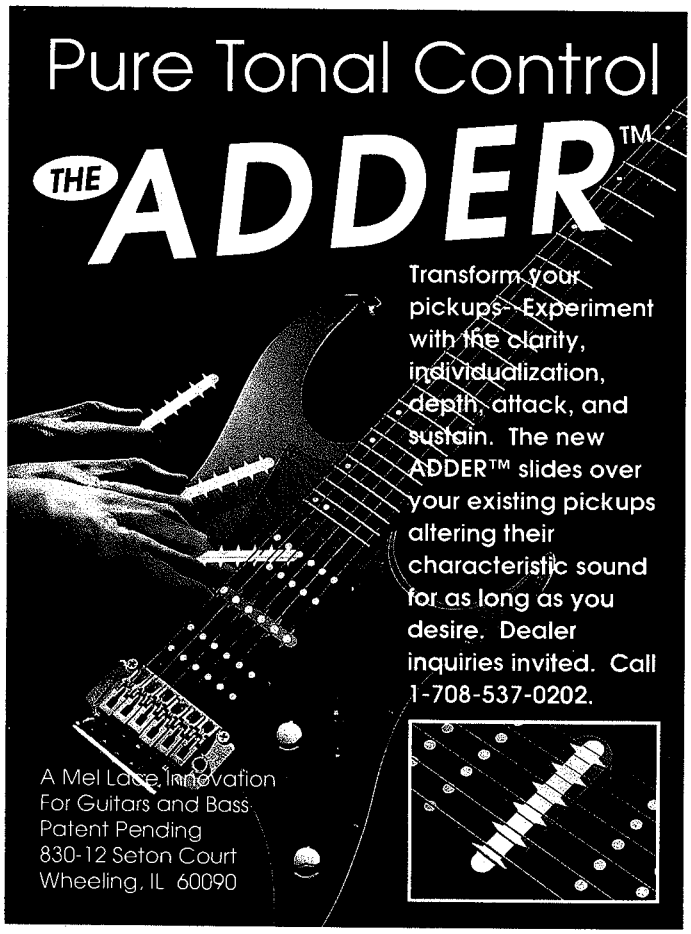
This song features bottom-heavy rhythm guitars which pound away on a wide array of root-fifth chords, played primarily on the bottom three strings. Metallica's penchant for leaning on the ♭9 (F5) and ♭5 (B♭5) root-fifth chords helps to create the ominous feeling of the music. The melodic theme played in bars 3-7 is lifted from "America," written by Leonard Bernstein for *West Side Story*, and is appropriate in light of the theme. Kirk Hammett's solo is based primarily on E Pentatonic minor (E,G,A,B,D) for the first eight bars, with occasional use of the second, F♯, and the sixth, C♯, alluding to E Dorian (E,F♯, G,A,B,C♯,D). In Bars 9 and 10 he employs a wide stretch (five frets), sounding the ♭6, C, and he moves up chromatically, roughly following the chord changes, in the last three bars. His fills on the following chorus are based on E Pentatonic minor.

GO TO HELL

This new Megadeth track features many time signature shifts and feel changes, so check the indications and the metronome markings throughout the transcription carefully. When the guitars enter at 0:14, the song shifts to a half-time feel, and Dave Mustaine and Marty Friedman play harmonized single-note lines which allude to the V chord, B (D♯ & F♯), Em7 (D & G), and the IV chord, A (C♯ & A), before Dave sustains a C5 chord behind Marty's C7 arpeggio (C,E,G,B♭); the B note sets up the V chord, B5, over which Marty plays a B7 arpeggio (B,D♯,F♯,A). The following rhythm figure features chromatic movement on the A string, and this theme is elaborated on in other rhythm figures later in the tune. The first verse moves back into doubletime, and the rhythm figure is made up of doublestops on the A and D strings played against the open low E string. This concept is also elaborated on for other rhythm parts throughout the tune, such as on the second and third verses and the two guitar breaks which follow the third and fifth verses. These two breaks are played by Marty, and his lines are based primarily on E Dorian (E,F♯,G,A,B,C♯,D), with brief use of passing tones. At 2:51 he substitutes C, creating E Aeolian (E,F♯, G,A,B,C,D). Dave takes his first solo at 3:04, playing lines based on F♯ Pentatonic minor (F♯,A,B,C♯,E) for the first two bars, and E Pentatonic minor (E,G,A,B,D) for the next two. Marty then follows with well-executed lines based on E Aeolian (plus passing tones), the boys trade some more, and Marty plays a descending E diminished triad (B♭,G,E,C♯) over F♯ at 3:49. Dave follows at 3:52 with two bars of lines based on F♯ Pentatonic minor (plus passing tones) and a repeated E Blues scale (E,G,A,B♭,B,D) lick on the next two bars. He ends his solo with a four-bar lick which is executed by moving a pinky-to-ring-to-index finger shape chromatically up the neck while tremolo picking, creating the haphazard arrangement of notes you see here.

LA VILLA STRANGIATO

This 9½ minute opus begins with Alex Lifeson on solo acoustic nylon string guitar, playing a simple melody which alludes to a V-I resolution in the key of E. He follows this with a fast lick in first position based on E Phrygian (E,F, G,A,B,C,D), and at the big F chord is joined by an overdubbed electric which arpeggiates a Csus2 chord; this arpeggiated figure is repeated all the way to the 2:00 point. The arrangement is filled



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out with many synths, three of which are arranged here for guitar, as is the glockenspiel melody. At 2:00, the song boils down to guitar, bass and drums, with ambient use of synthesizers. At 2:25, Lifeson plays a C major (C,D,E,F,G,A,B) melody for two bars, into an F♯5 arpeggio. This C-F♯ (tritone) relationship reappears throughout the tune. At 3:16, the song shifts to a slow 7/8 feel (with an inner syncopation of a fast 7/8 figure played twice) and an F to Am chord reference for Lifeson's first solo, which he begins with a series of volume swells. This entire solo is based on the A Aeolian mode. The fast lick which begins at 4:56 is articulated mostly with tremolo picking; the phrasing is very undefined because of the effect of cramming as many notes in as possible, similar to the lick at 5:08 through the end of the solo. At 5:49, Lifeson introduces a lick based on the A Blues scale (A,C, D,E♭,E,G), which is played four times and then converted to fit into 4/4 time. The second guitar solo begins at 6:45 and moves between C and F♯; over C, Lifeson plays lines based on C Pentatonic minor (C,E♭,F,G,B♭), and over F♯ he plays the notes of an F♯ major triad (F♯,A♯,C♯). At 7:12, he reintroduces the C major melody used earlier. At 7:32 the song shifts to a 9/8 feel, over which the A Blues scale lick from 5:49 is translated; at 8:01, the song returns to the original feel, setting up the recap.

SUMMERLAND

This song opens up with a series of arpeggiated chords, played on a clean-toned electric and doubled by acoustic guitar. The chord changes occur every three sixteenth notes, creating a "threes on fours" syncopation. This rhythm figure is used for the first two verses, and the chorus rhythm figure is based on this same syncopation, using different chords. Ty Tabor's solo is made up of relatively slow phrases, based primarily on E Pentatonic minor (E,G,A,B,D), with occasional use of the second, F♯, and the flat sixth, C, to allude to E Aeolian (E,F♯,G,A,B,C,D). Ty's phrasing and touch recall one of his big heroes, Jimi Hendrix; his touch is very solid and precise, and his vibrato is wide and even. This solo is backed by acoustic rhythm guitar, shifting to electric rhythm at the interlude, and this bashed-out rhythm part is reminiscent of Neil Young's "Southern Man." At 2:52, a backwards guitar enters, sustaining the open A and D strings, and the sound of the reverse envelope sucks into the repeated primary rhythm figure.

HELPLESSLY HOPING

This beautiful ballad features solo acoustic guitar, fingerpicked, backing the three-part vocal harmony. This picking pattern is known as "Travis" picking, and is articulated by first picking the outermost pair of strings in the chord voicing simultaneously with the thumb and middle fingers, and then, in sequence, the inner pair with the thumb and index, and then the outer pair with the thumb and middle. The middle finger always picks the highest string in the chord voicing, the index picks the next-to-the-highest string, and the thumb alternates between the bass notes on the lower strings, always written as downstems. This is added to with occasional strumming with the index finger. Listen closely to the recording to hear how Stephen Stills accentuates different notes in the picking patterns throughout the song.

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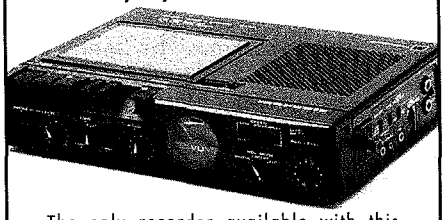

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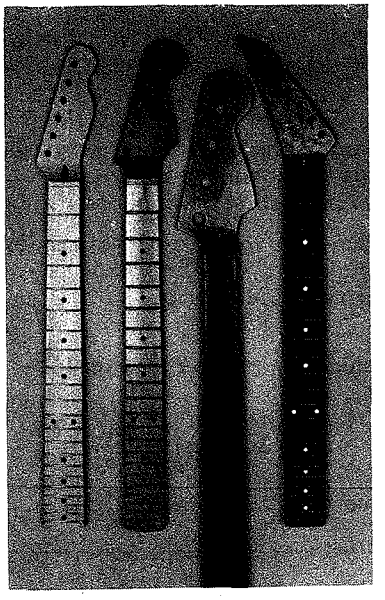

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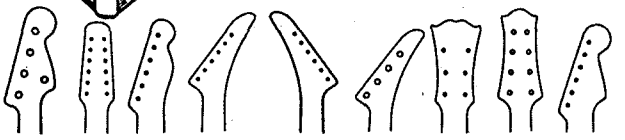

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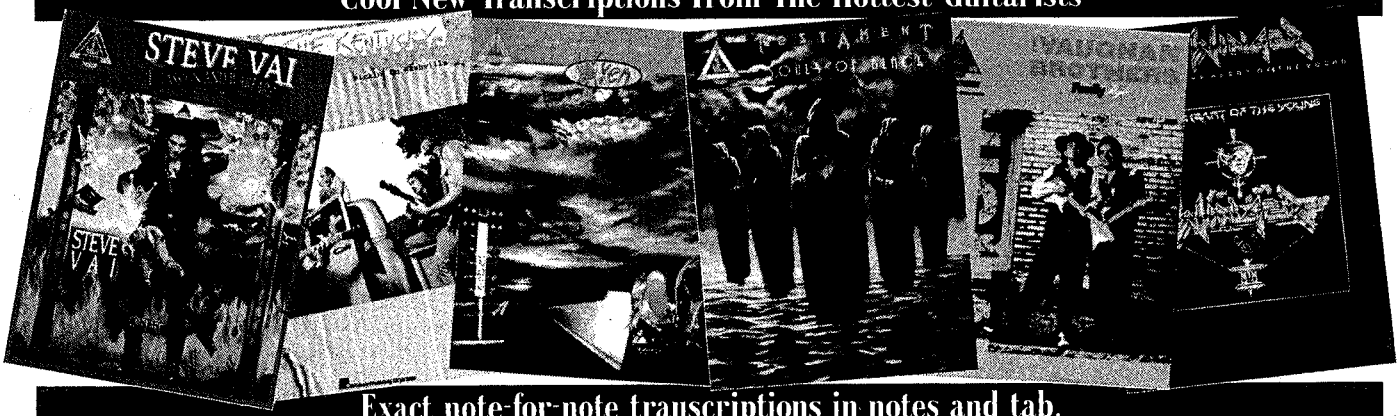

Exact note-for-note transcriptions in notes and tab.

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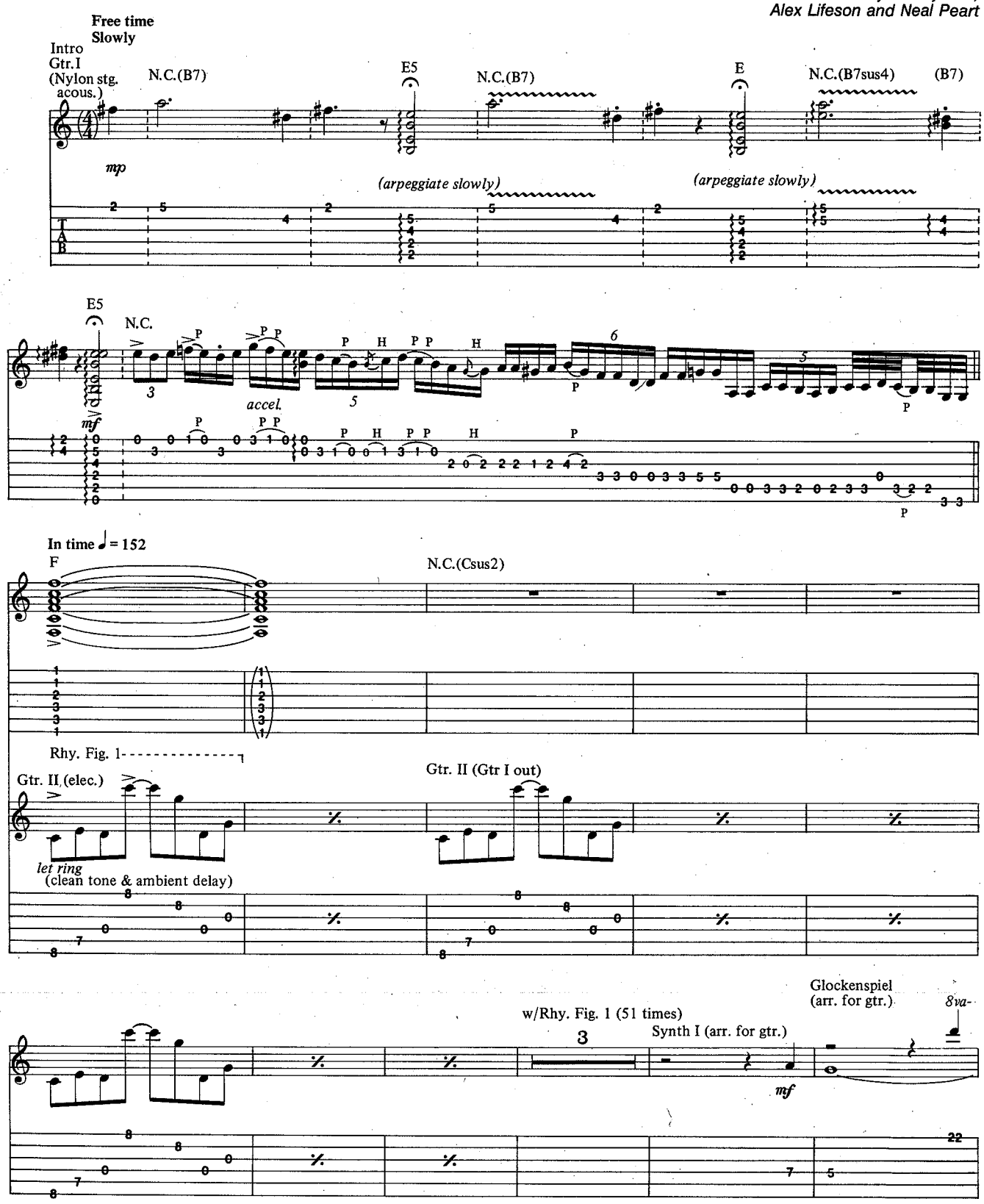
LA VILLA STRANGIATO

As Recorded by Rush

(From the album HEMISPHERES/Mercury Records)

Tablature Explanation Page 33

Words and Music by Geddy Lee, Alex Lifeson and Neal Peart



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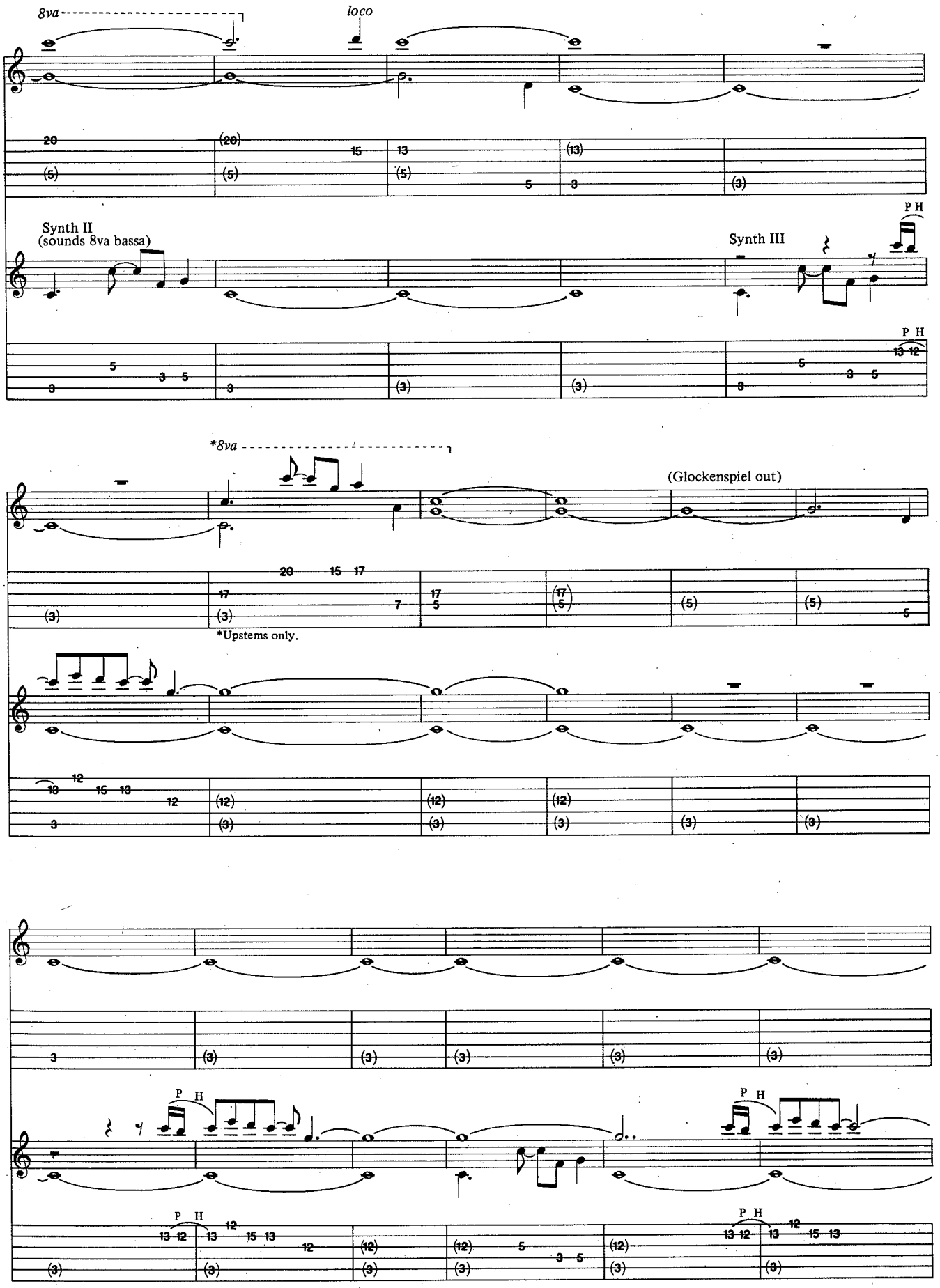
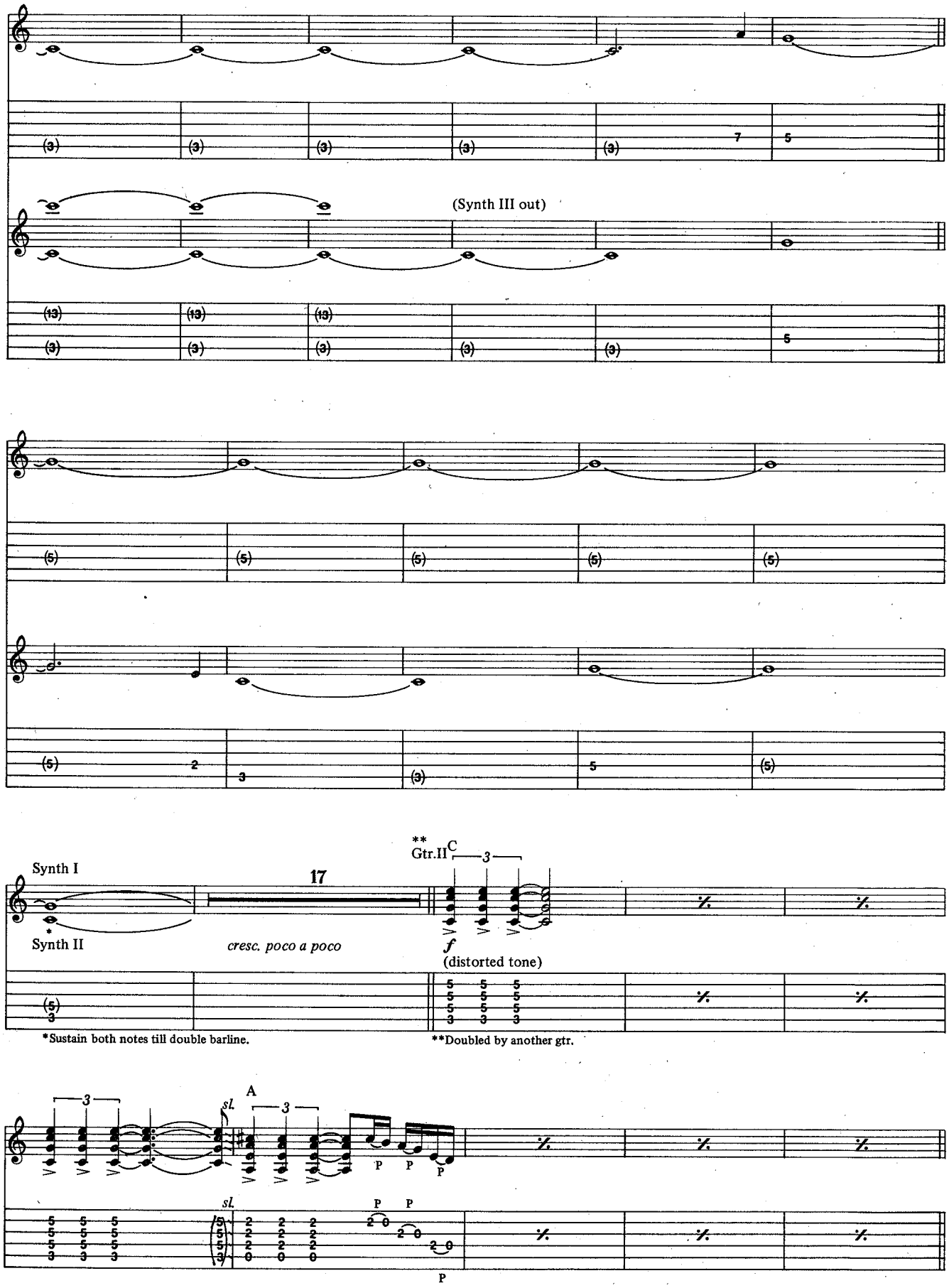
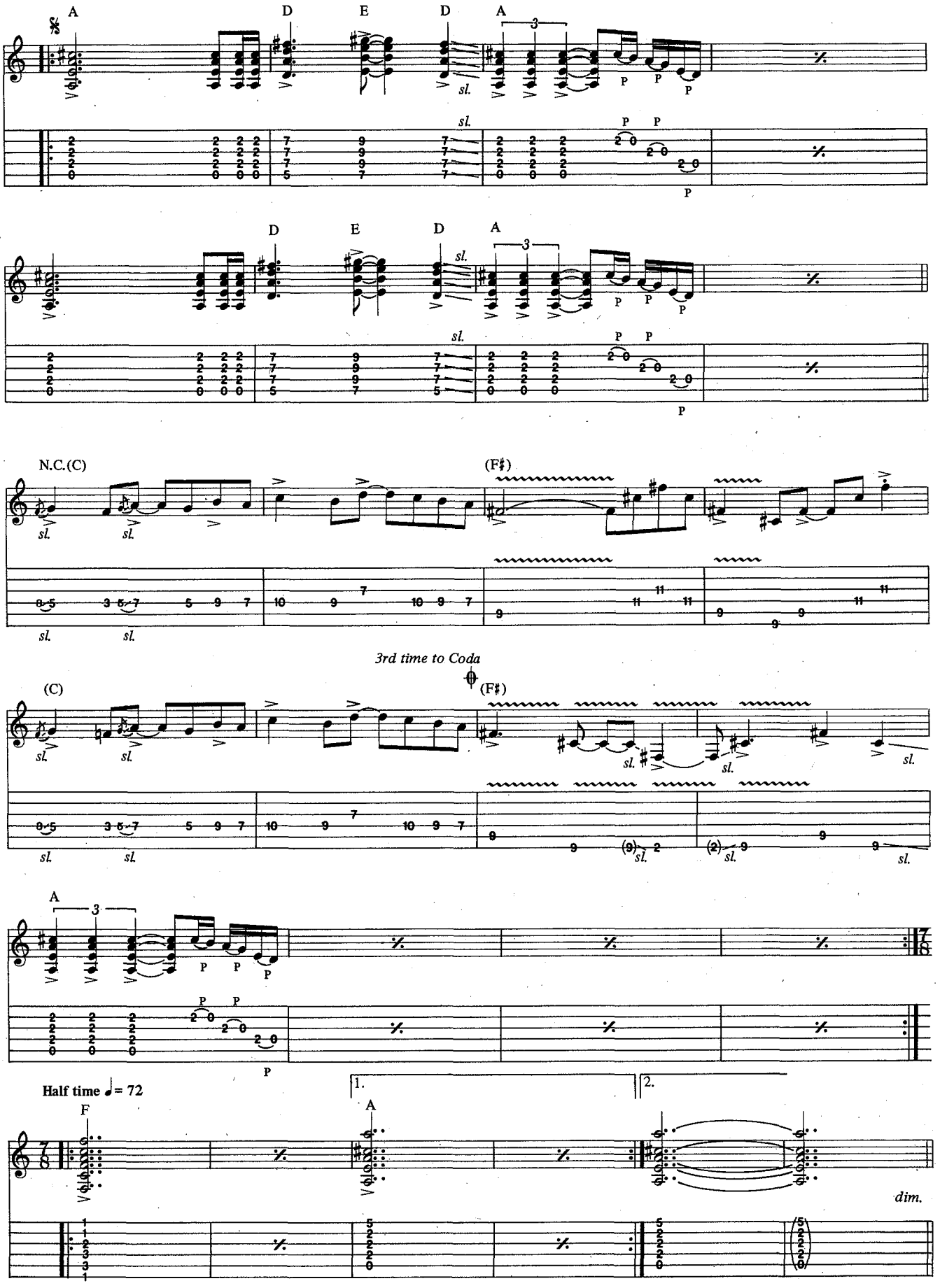
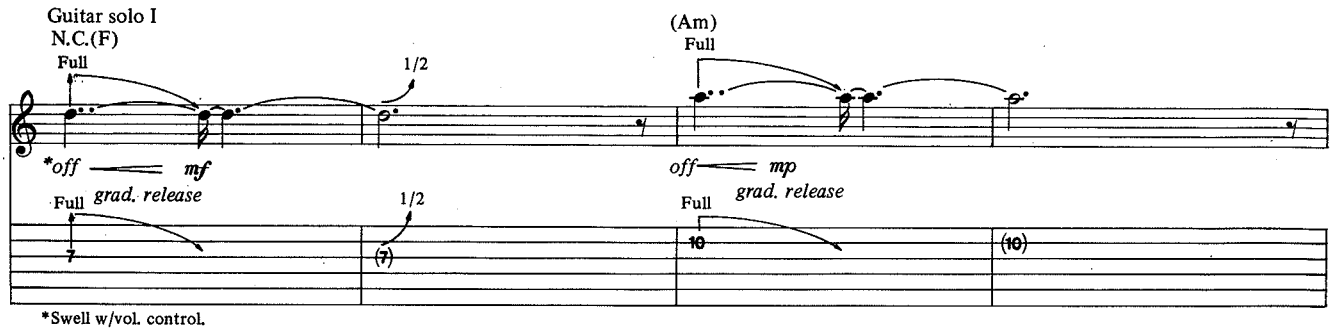
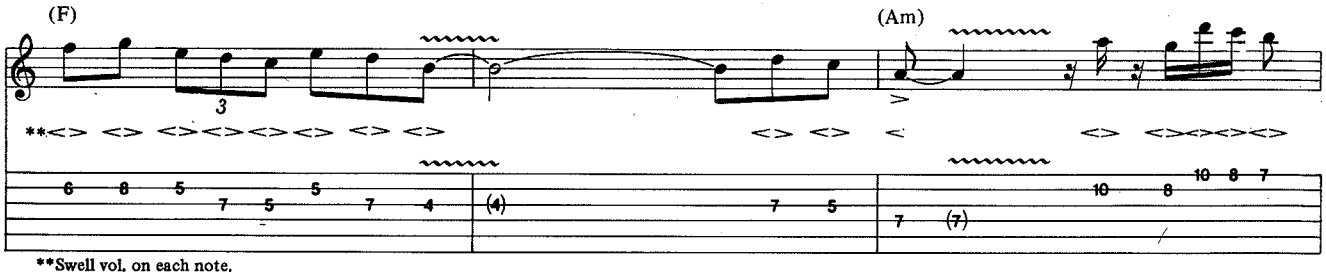

8va
loco
Synth II
(sounds 8va bassa)
Synth III
P H
*8va
(Glockenspiel out)
*Upstems only.


(Synth III out)
Synth I
Synth II
17
cresc. poco a poco
**
Gtr.II
C
f
(distorted tone)
*Sustain both notes till double barline.
**Doubled by another gtr.
A
sl.

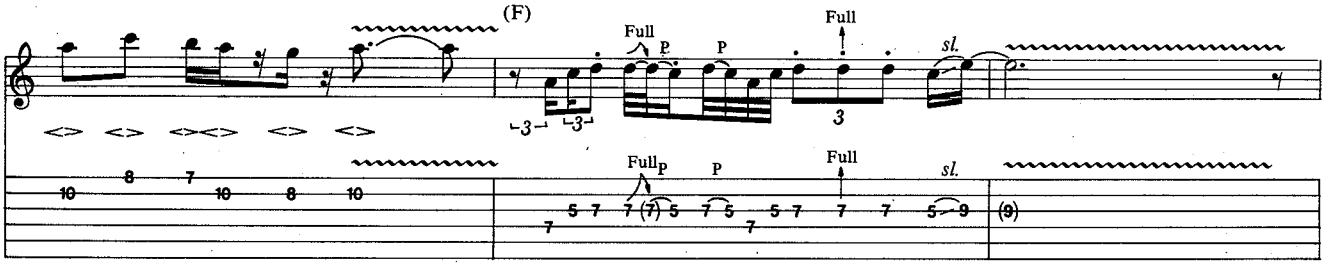

A
D
E
D
A
sl.
p
N.C.(C)
(F♯)
(C)
3rd time to Coda
Half time ♩= 72
F
1.
2.
dim.

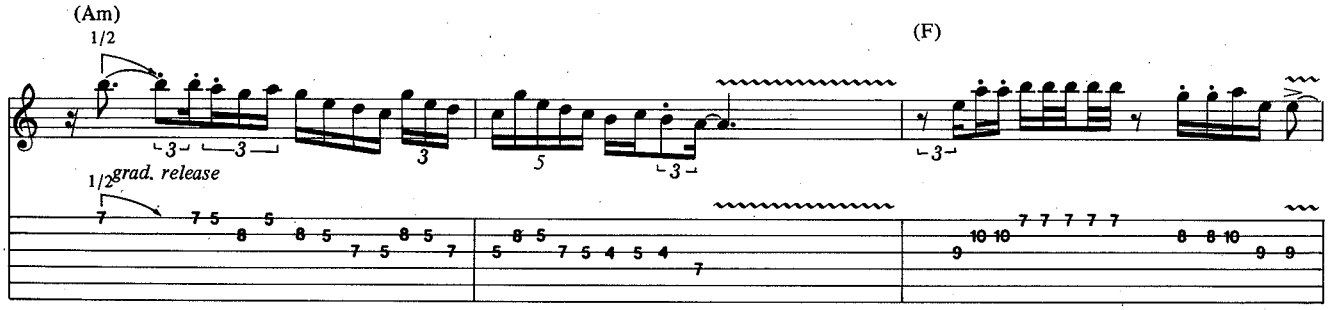


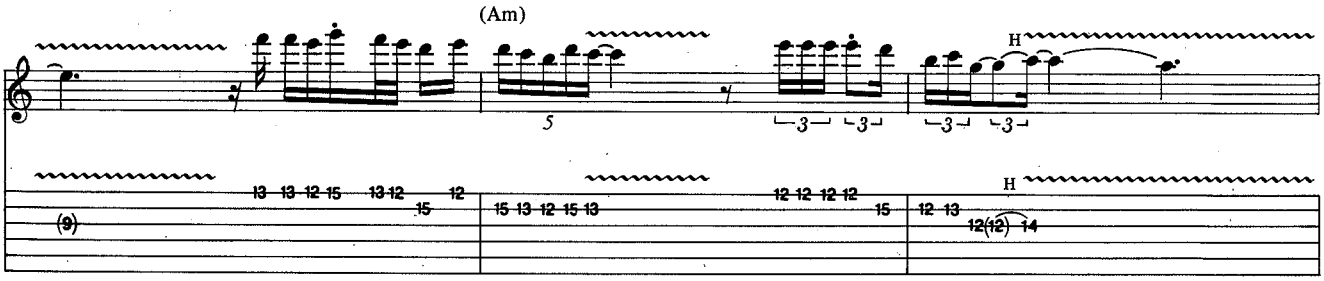
*Swell w/vol. control.

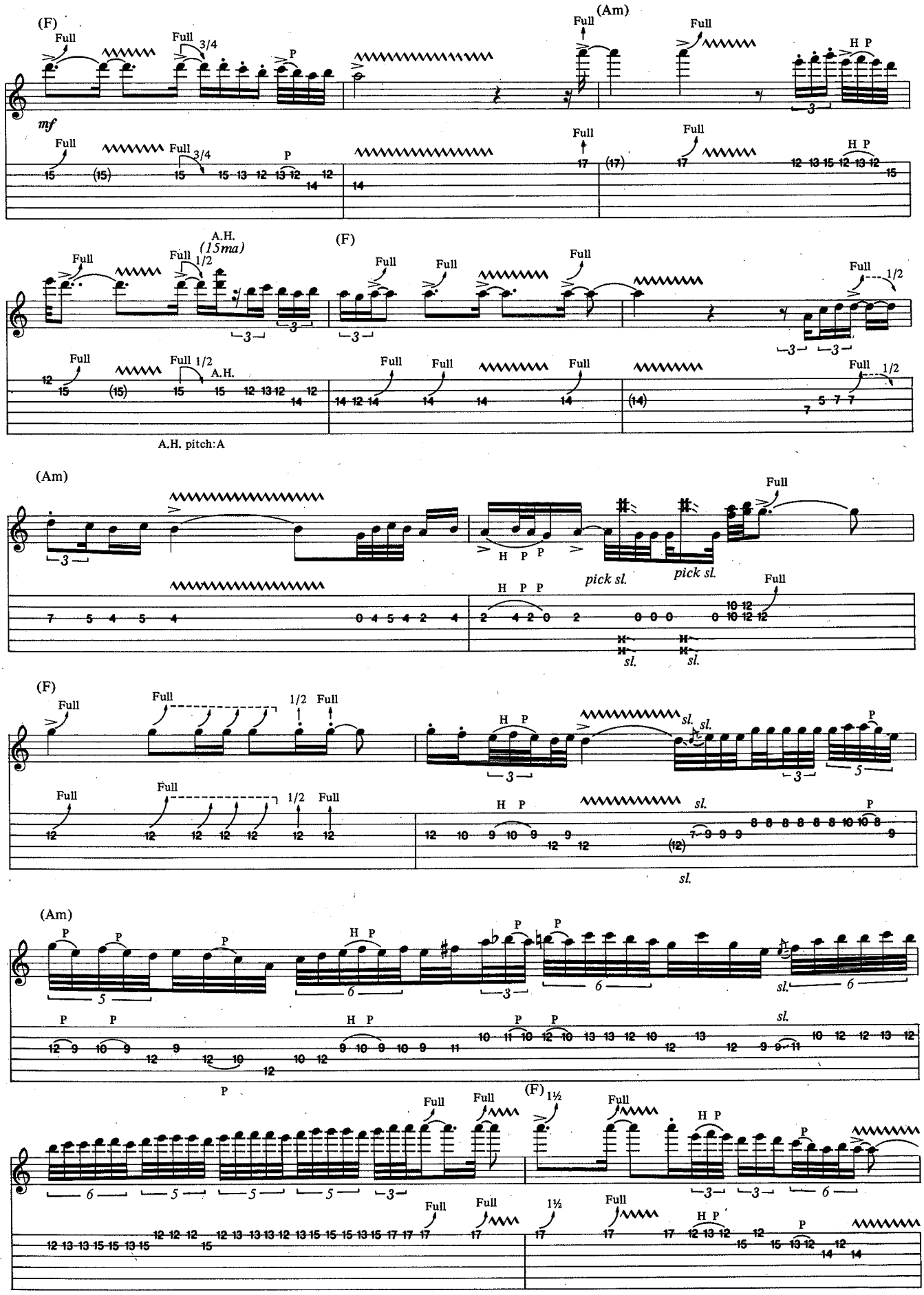


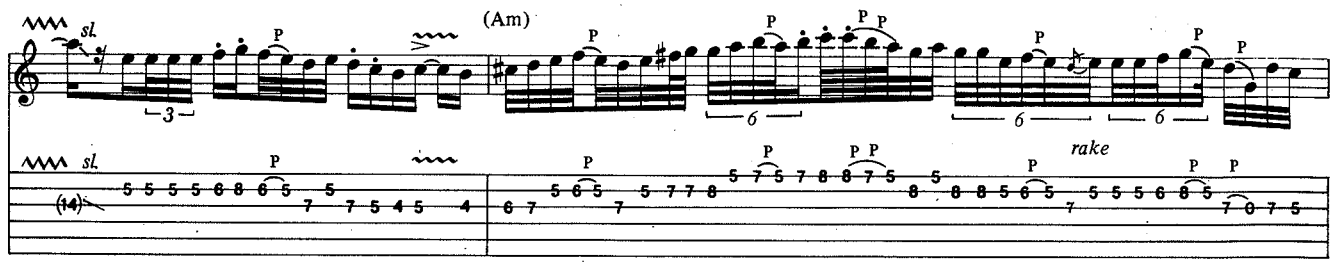
**Swell vol. on each note.

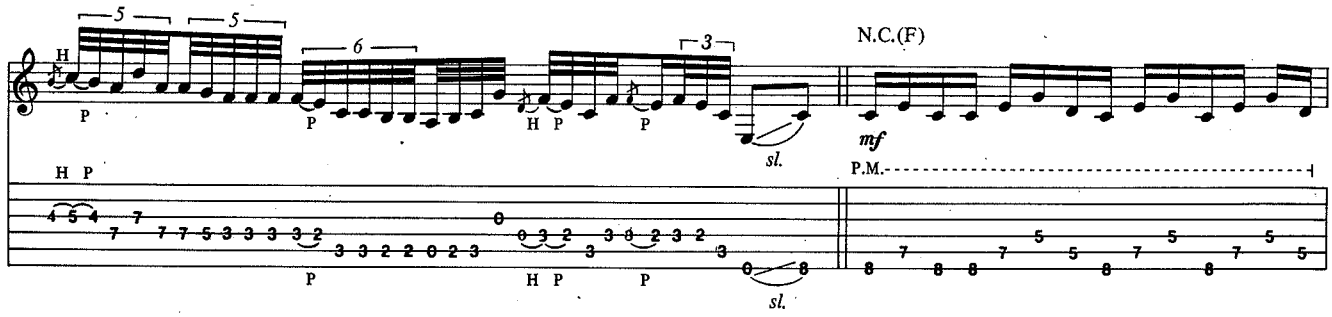


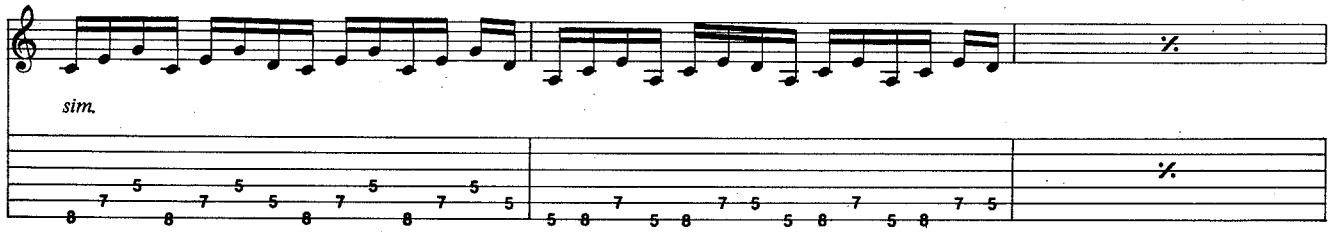


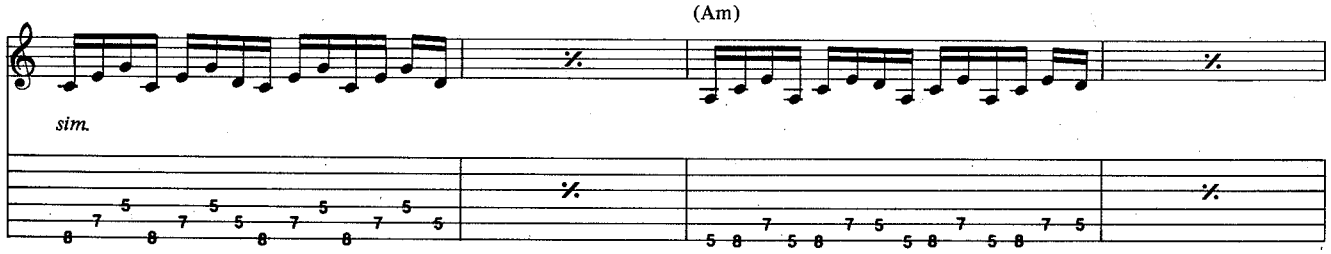


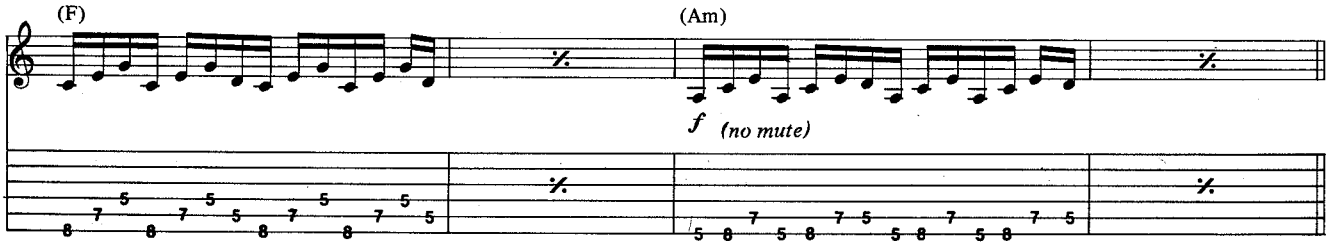

(F)
(Am)
Full
3/4
P
H P
mf
1/2
A.H.
(15ma)
A.H. pitch:A
pick sl.
sl.
1½

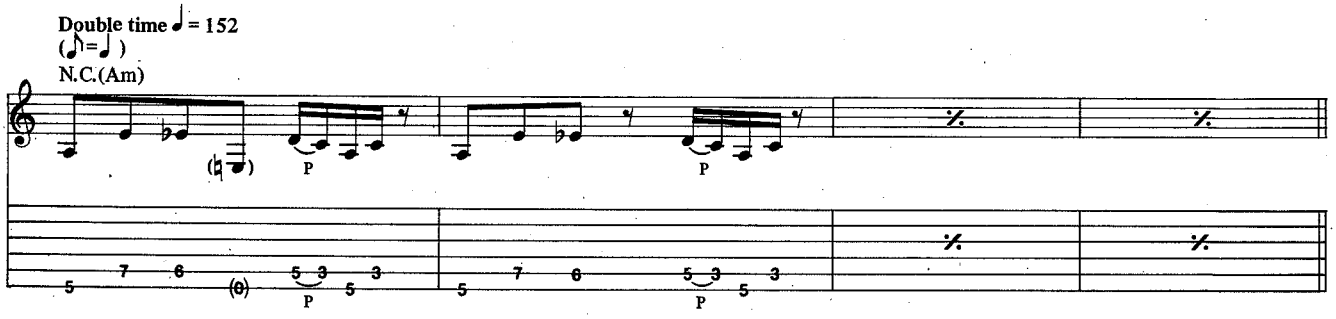

sl.
(Am)
rake

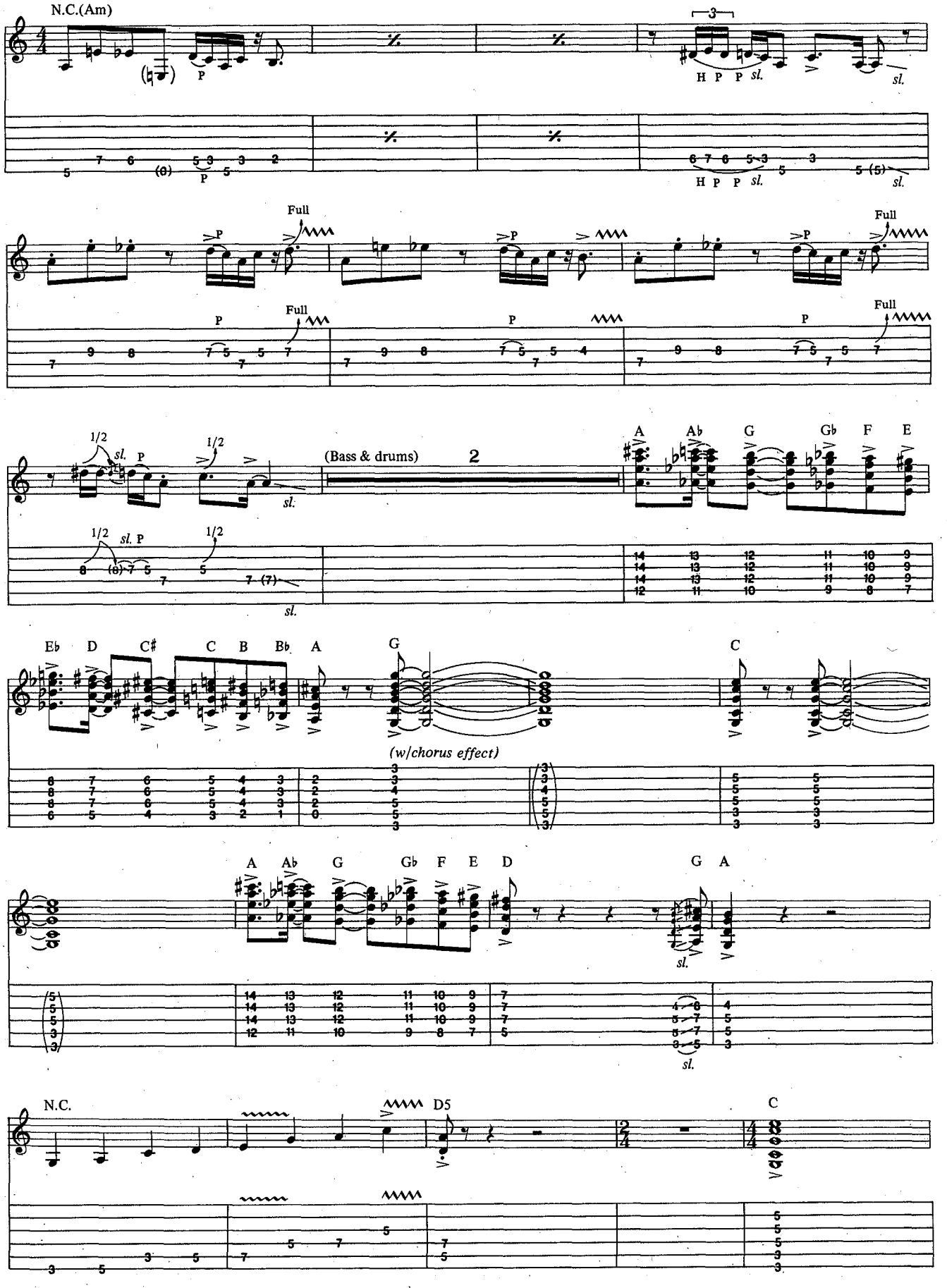

N.C.(F)
mf
sl.
P.M.

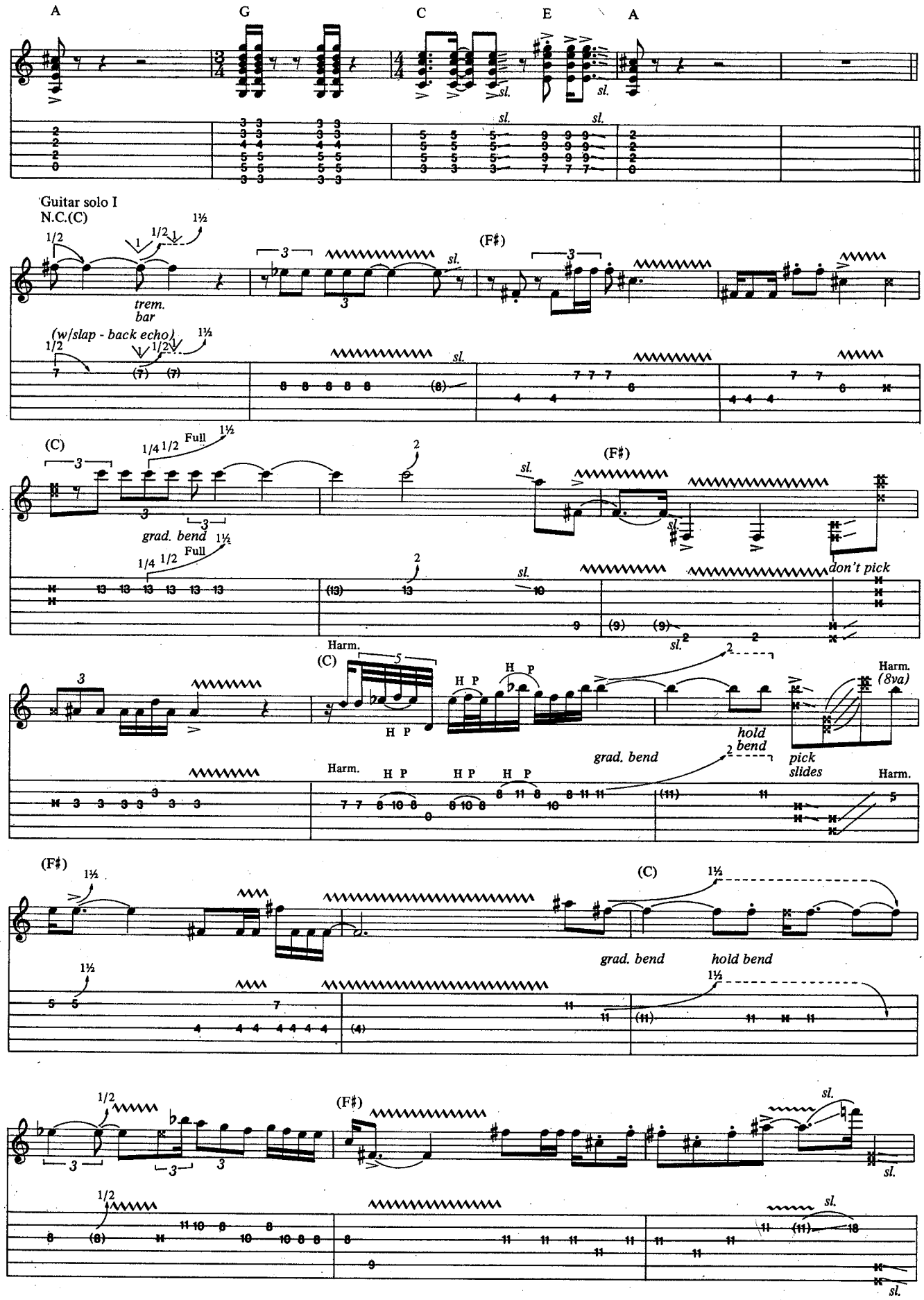

sim.

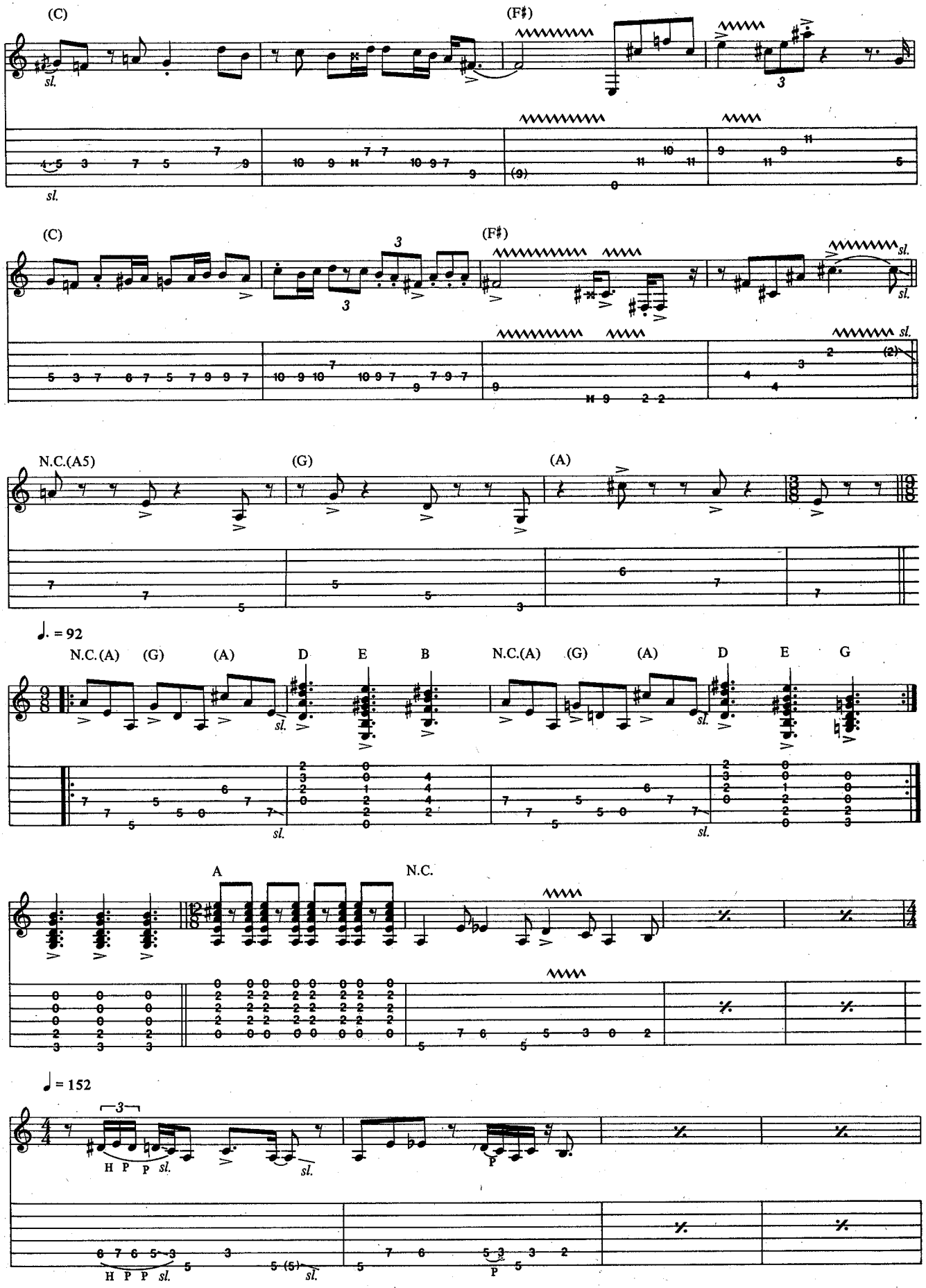

(Am)
sim.

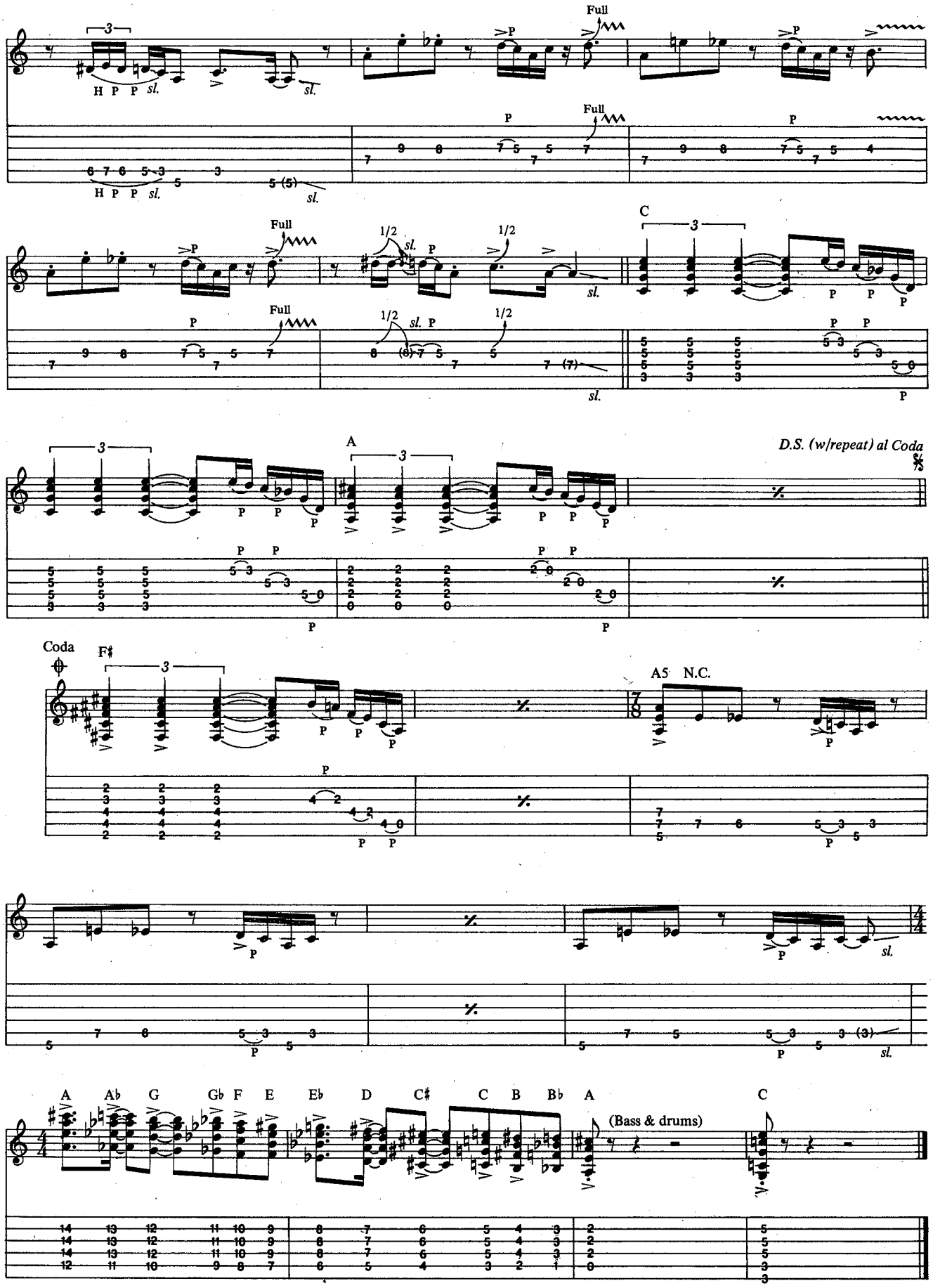

(F)
(Am)
f (no mute)


Double time ♩ = 152
(♪=♩)
N.C.(Am)


N.C.(Am)
Full
(Bass & drums)
2
A Ab G Gb F E
Eb D C# C B Bb A G
(w/chorus effect)
C
A Ab G Gb F E D
G A
N.C.
D5
C


A
G
C
E
A
sl.
Guitar solo I
N.C.(C)
1/2
1/2
1½
trem. bar
(F♯)
(w/slap - back echo)
(C)
1/4 1/2
Full
grad. bend
don't pick
Harm.
H P
(8va)
hold bend
pick slides
grad. bend
hold bend


(C)
(F♯)
(C)
(F♯)
N.C.(A5)
(G)
(A)
♩. = 92
N.C.(A) (G) (A) D E B N.C.(A) (G) (A) D E G
A
N.C.
♩ = 152


Full
H P P sl.
sl.
1/2
C
A
D.S. (w/repeat) al Coda
Coda
F♯
A5 N.C.
A A♭ G G♭ F E E♭ D C♯ C B B♭ A
(Bass & drums)
C

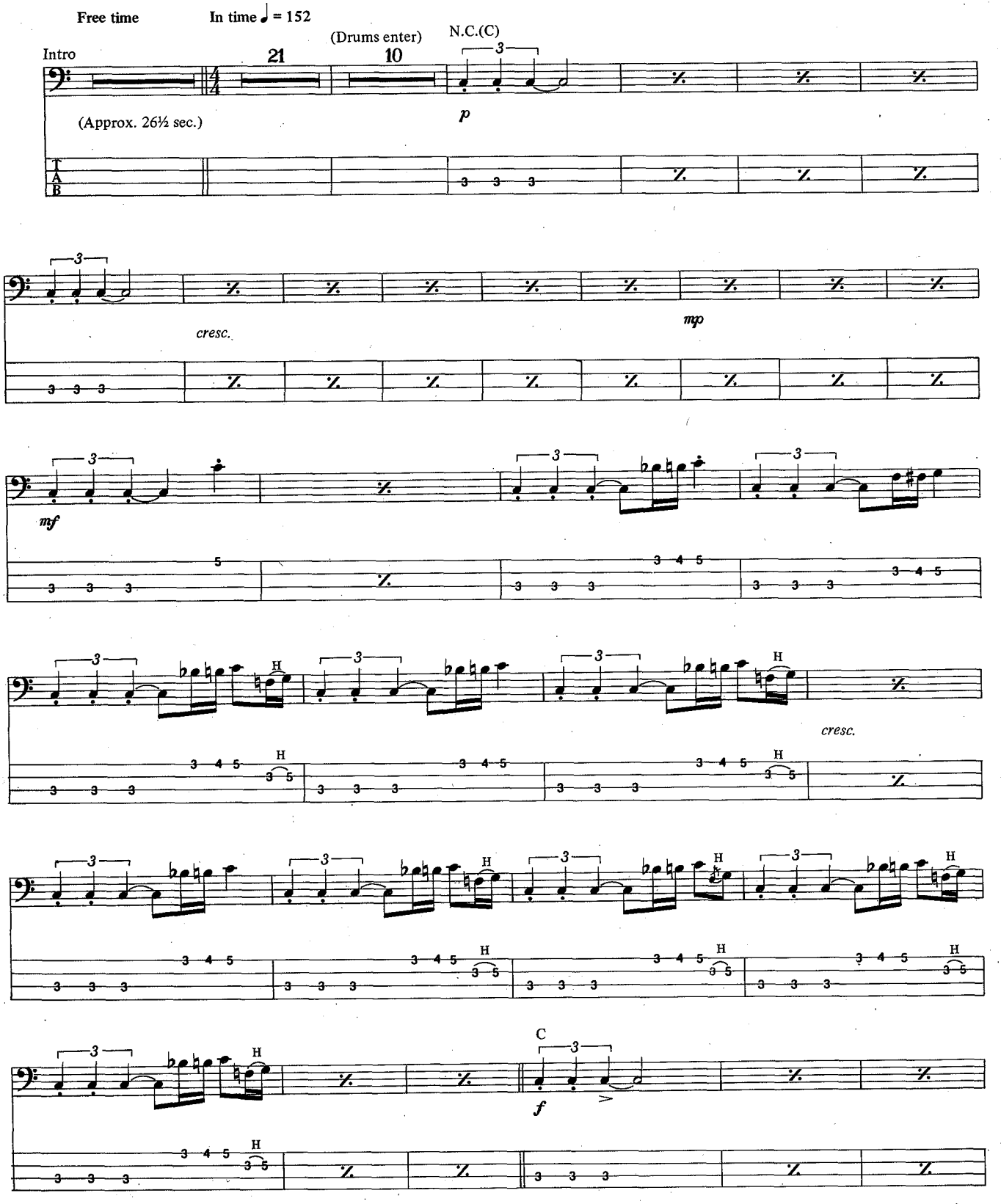
BASS LINE FOR

LA VILLA STRANGIATO

As Recorded by Rush

(From the album HEMISPHERES/Mercury Records)

Words and Music by Geddy Lee, Alex Lifeson and Neal Peart



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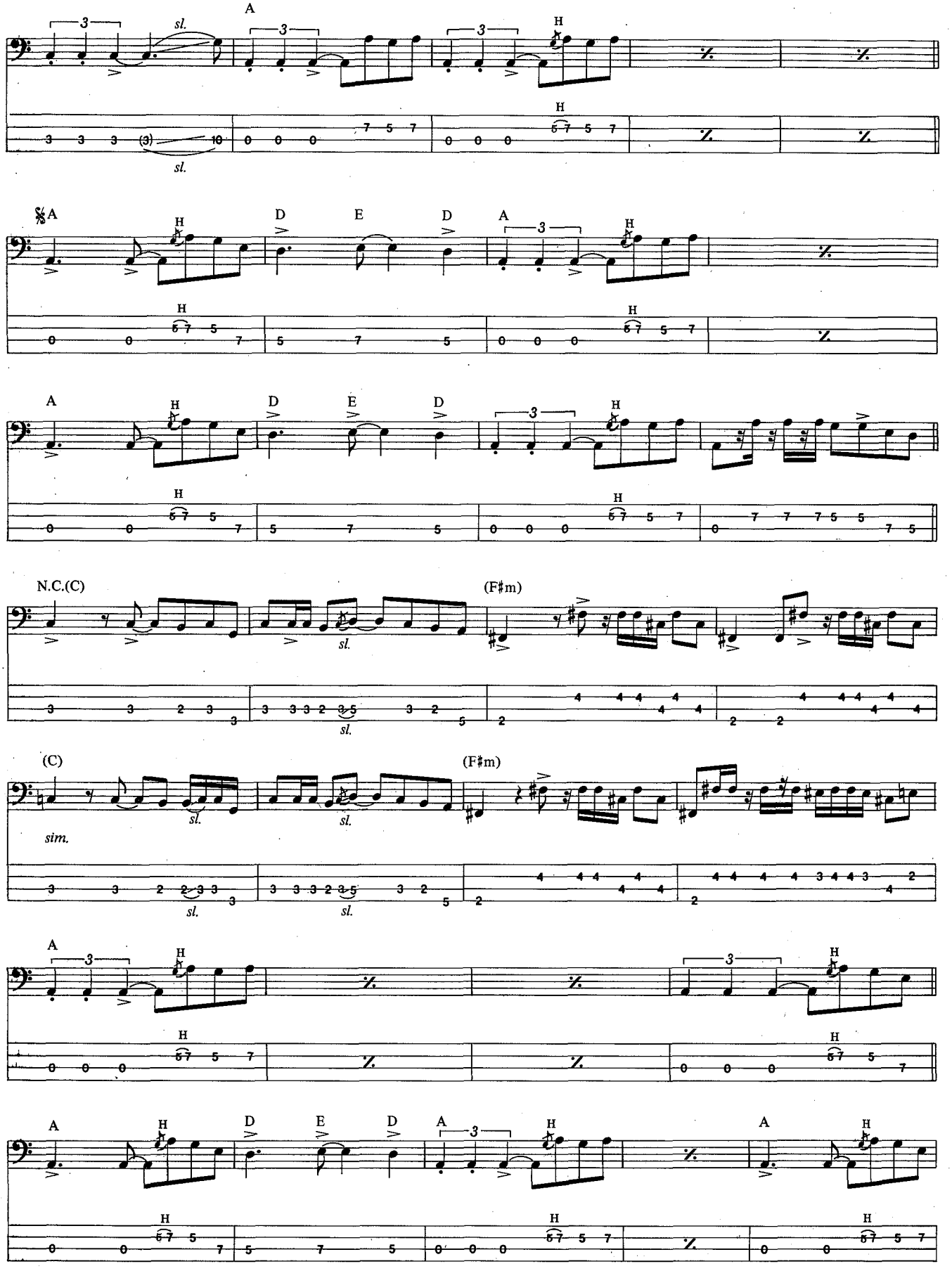
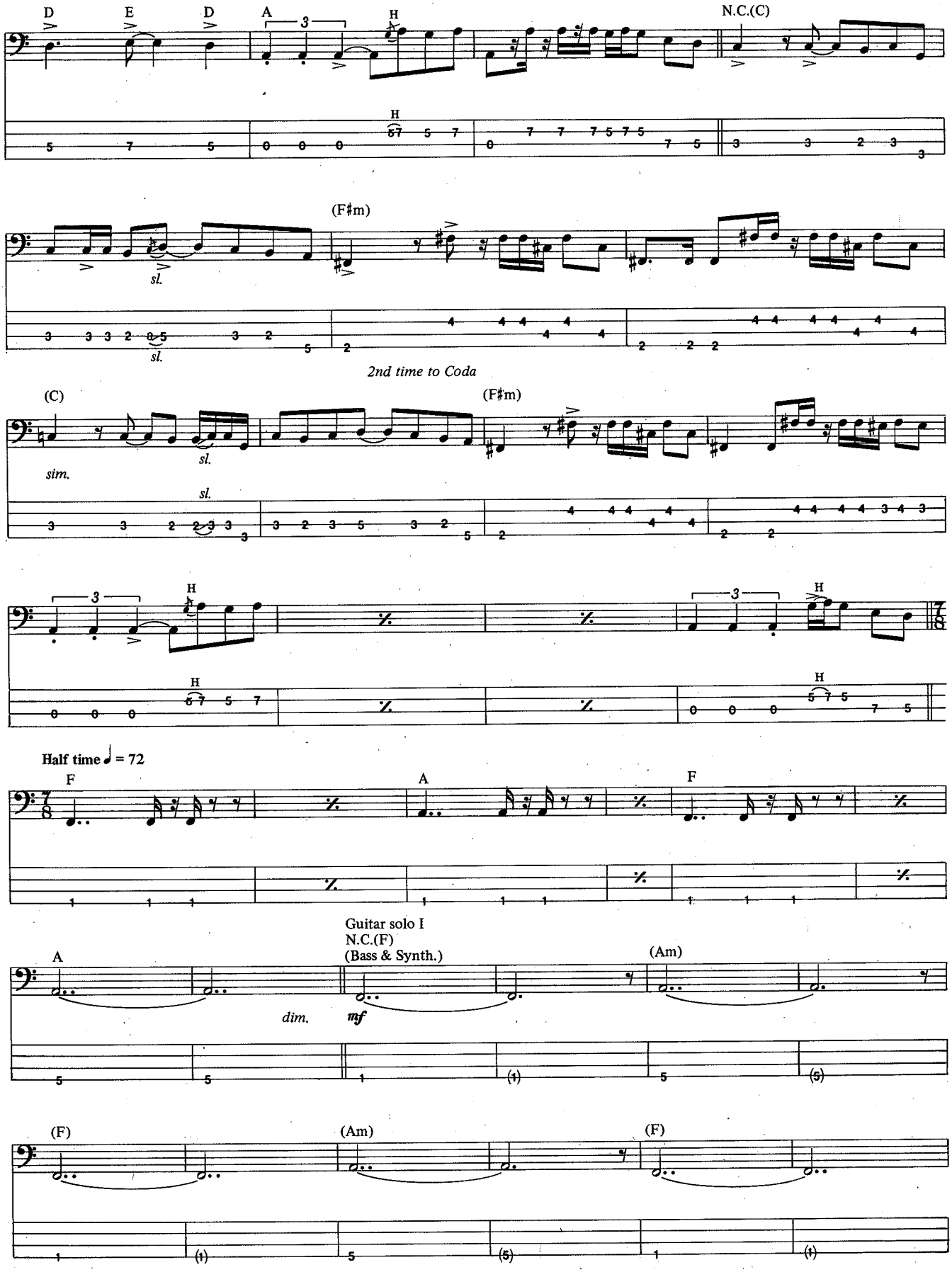
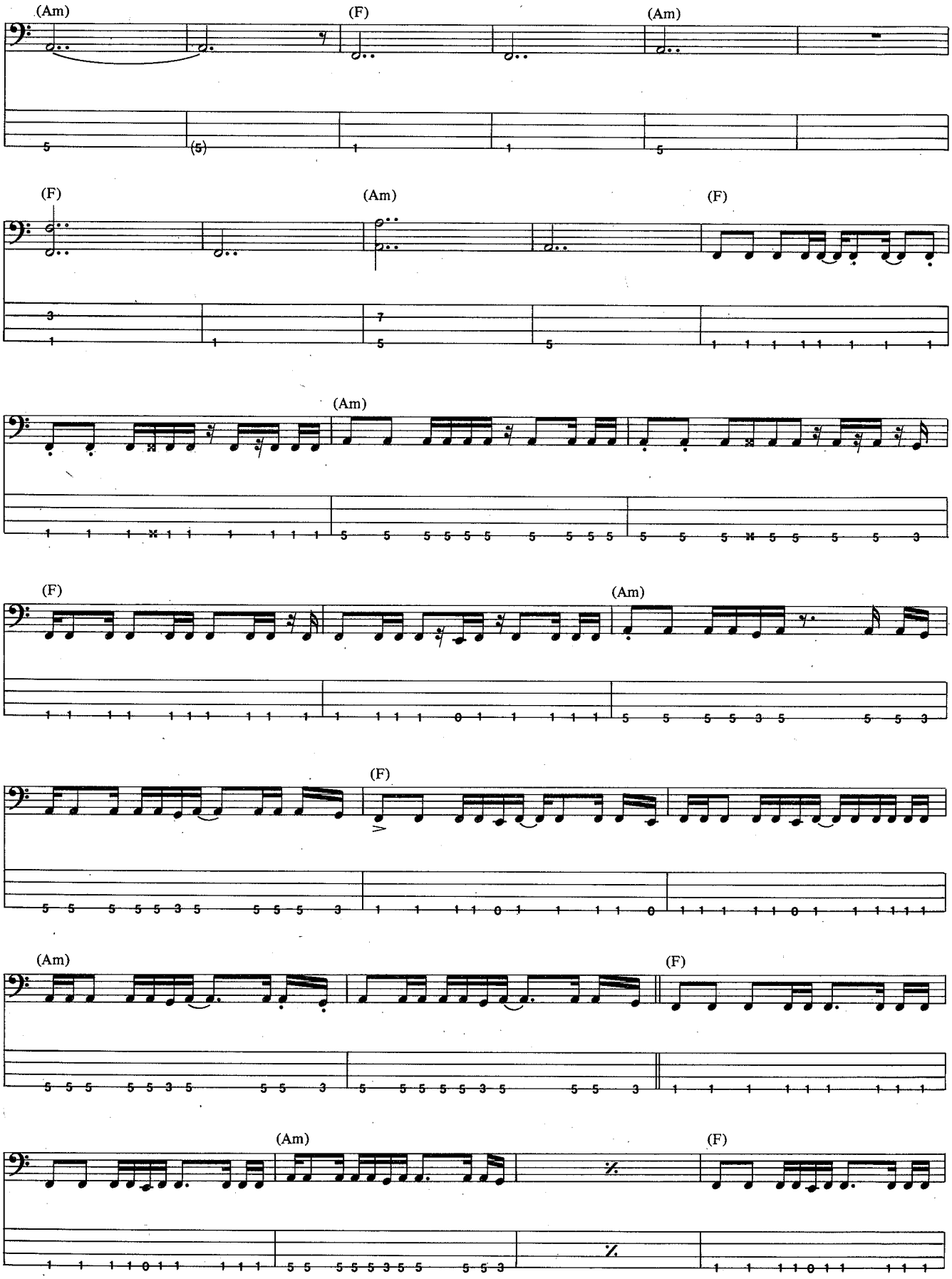
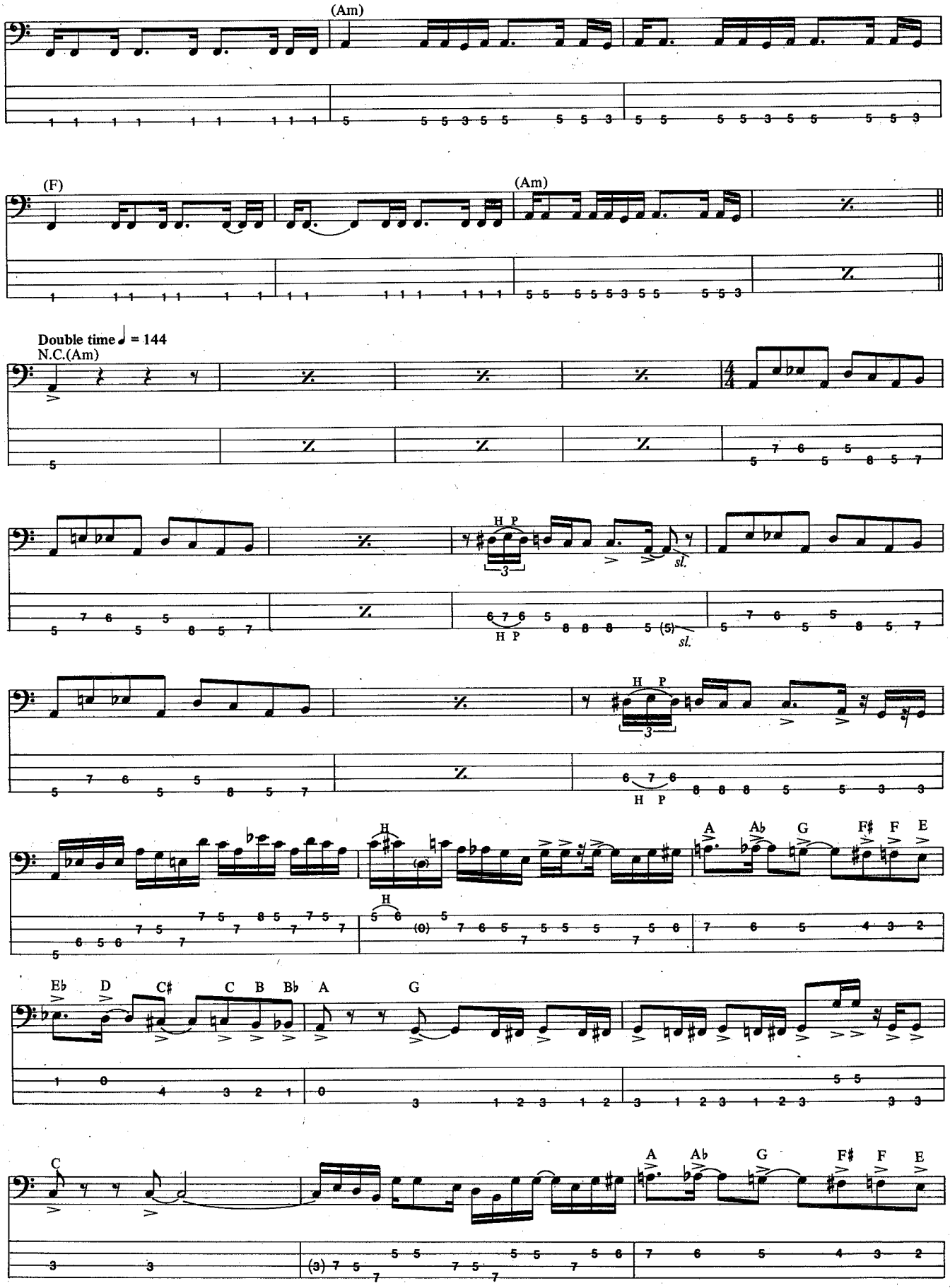
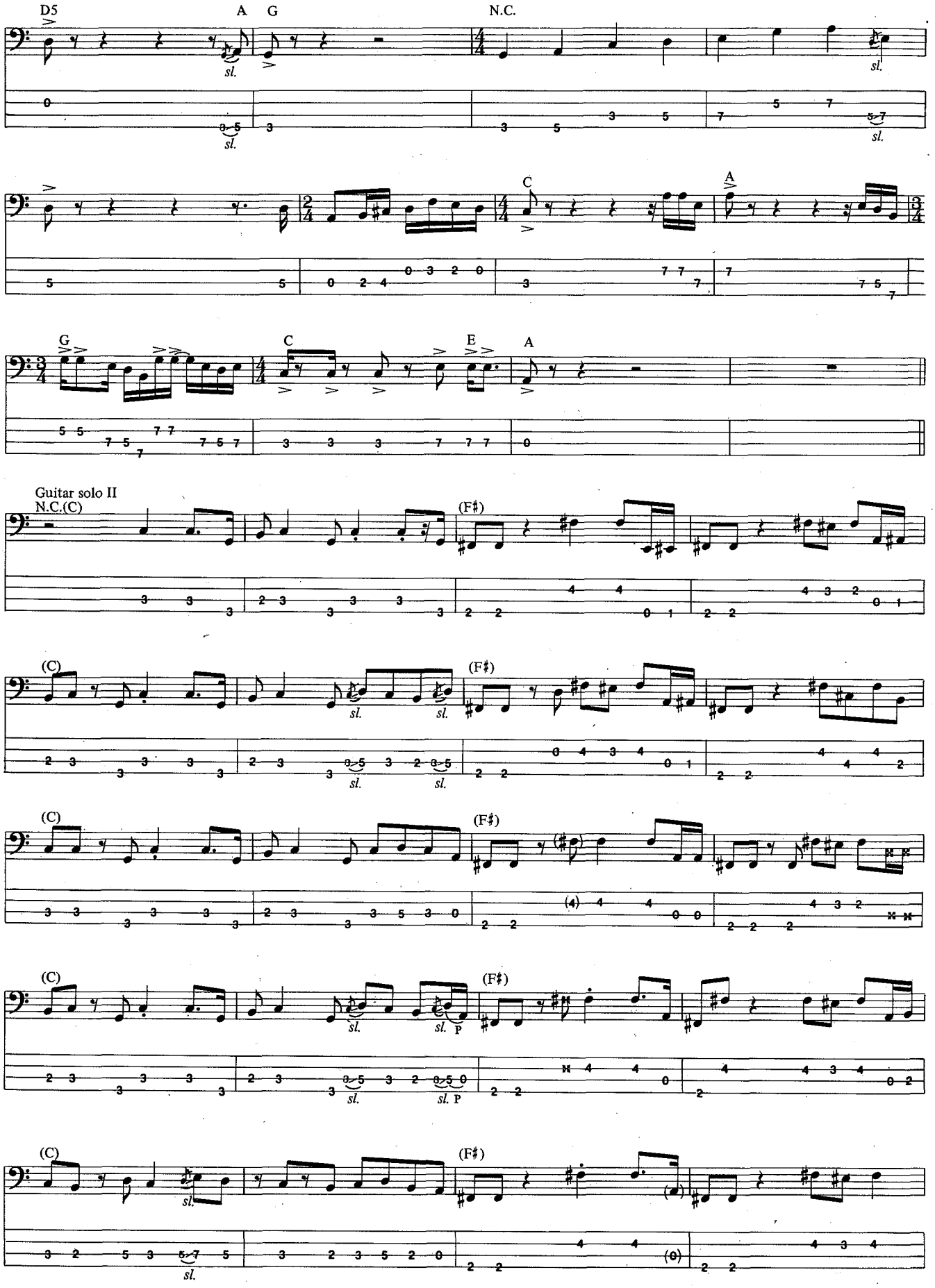
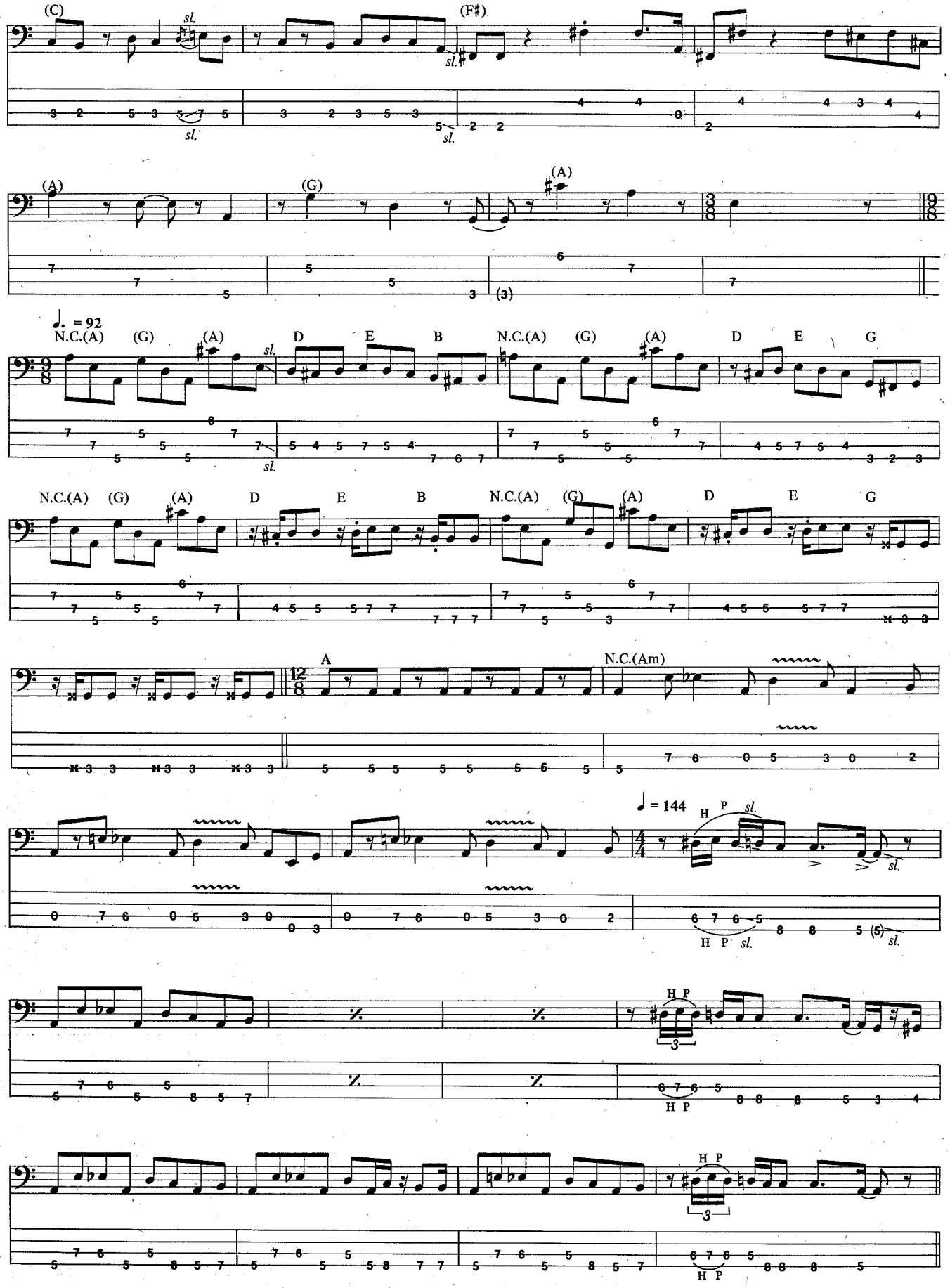

A
sl.
H
D
E
N.C.(C)
(F♯m)
(C)
sim.

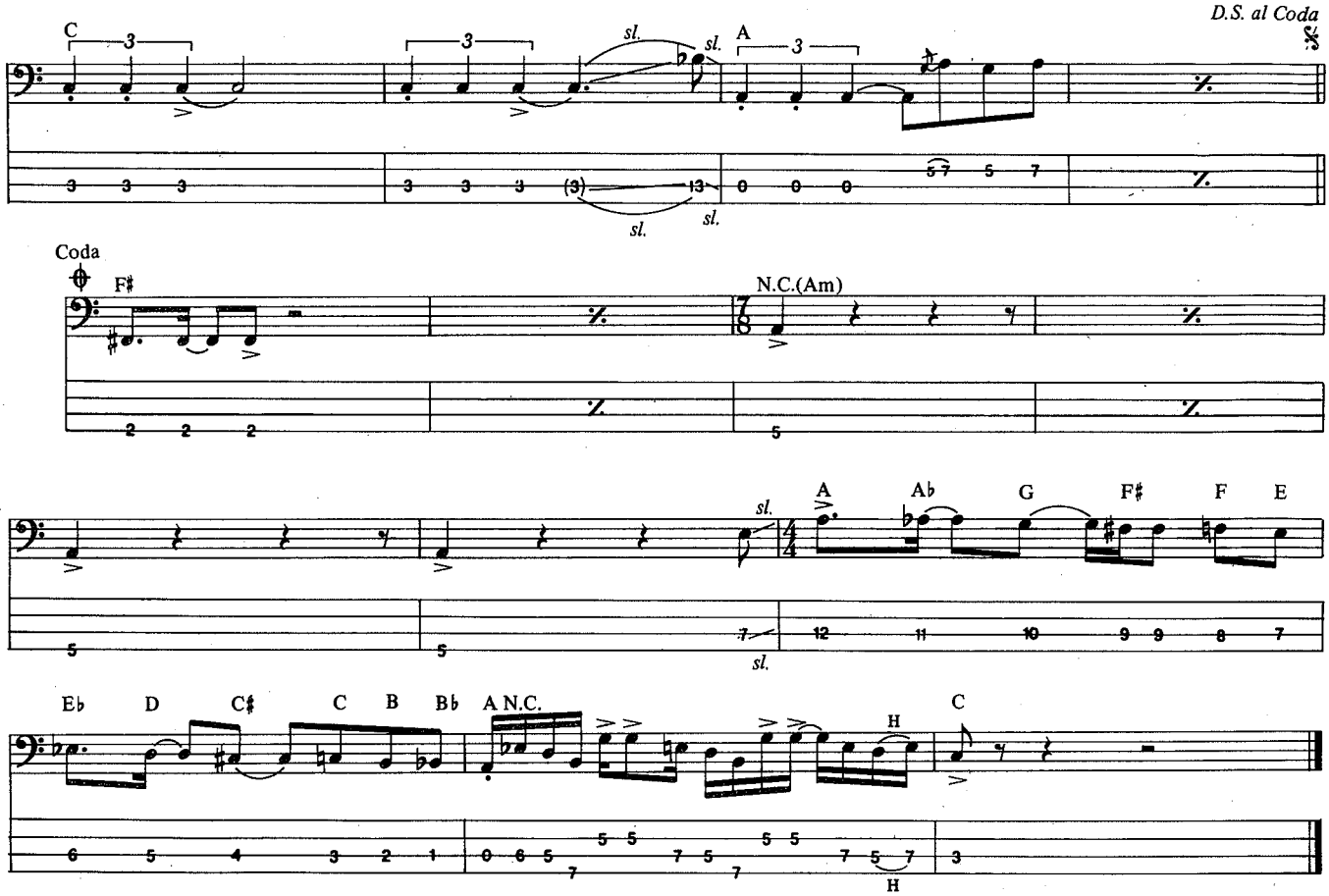

D
E
D
A
H
N.C.(C)
(F♯m)
sl.
2nd time to Coda
(C)
sim.
(F♯m)
Half time ♩ = 72
F
A
F
Guitar solo I
N.C.(F)
(Bass & Synth.)
A
(Am)
dim.
mf
(F)
(Am)
(F)


(Am)
(F)
(Am)
(F)
(Am)
(F)
(Am)
(F)
(Am)
(F)
(Am)
(F)
(Am)
(F)


(Am)
(F)
(Am)
Double time ♩ = 144
N.C.(Am)
H P
sl.
H
A
A♭
G
F♯
F
E
E♭
D
C♯
C
B
B♭
A
G
C
A
A♭
G
F♯
F
E


D5
A
G
N.C.
C
A
G
C
E
A
Guitar solo II
N.C.(C)
(F♯)
(C)
(F♯)
(C)
(F♯)
(C)
(F♯)
(C)
(F♯)
sl.
P


(C)
(F♯)
(A)
(G)
(A)
♩. = 92
N.C.(A) (G) (A) D E B N.C.(A) (G) (A) D E G
N.C.(A) (G) (A) D E B N.C.(A) (G) (A) D E G
A
N.C.(Am)
♩ = 144
H P sl.



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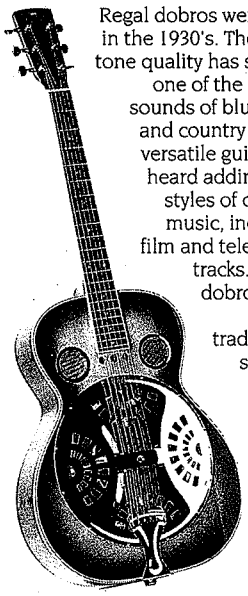

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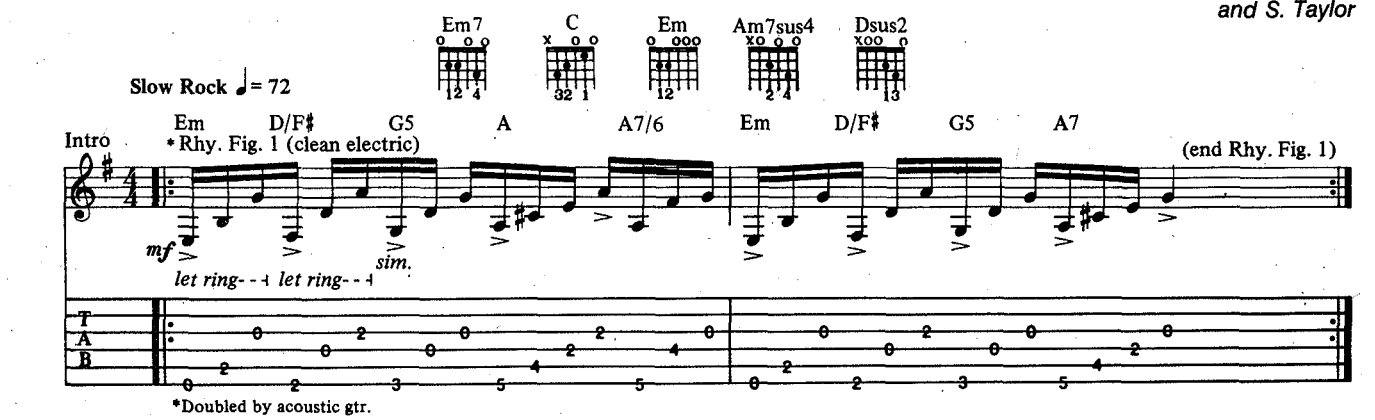
SUMMERLAND

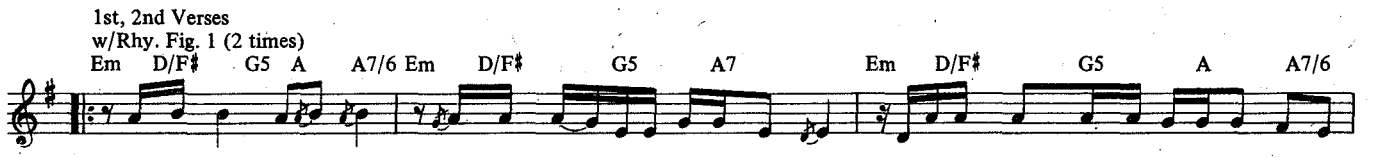
As Recorded by King's X

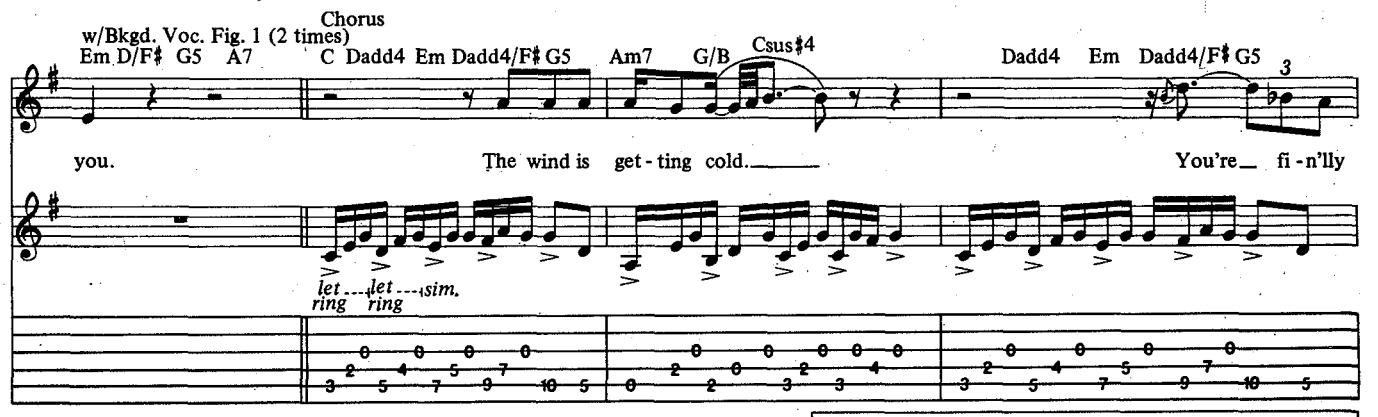
(From the album GRETCHEN GOES TO NEBRASKA/Megaforce Records)

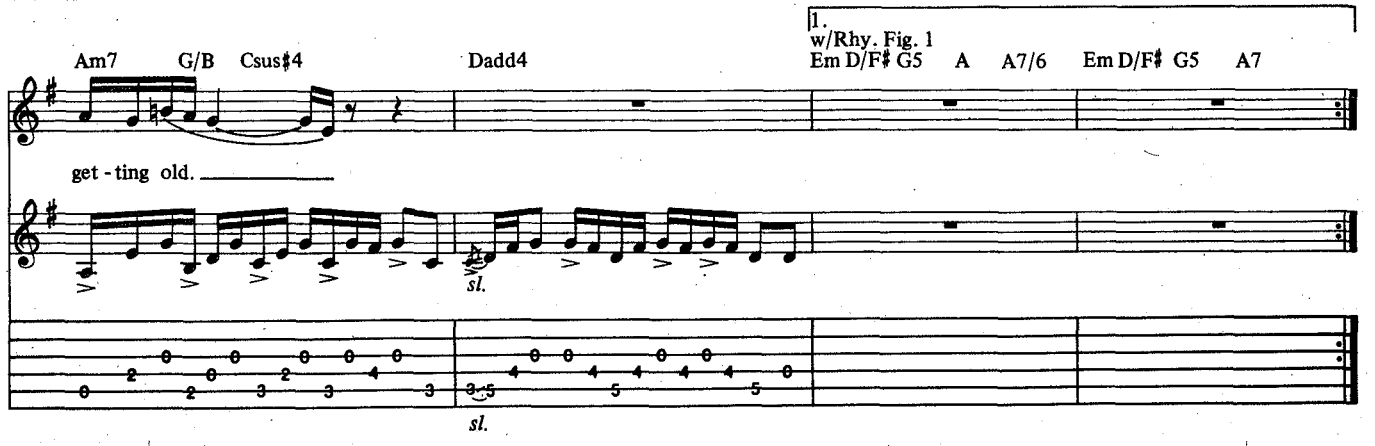
Tablature Explanation page 33

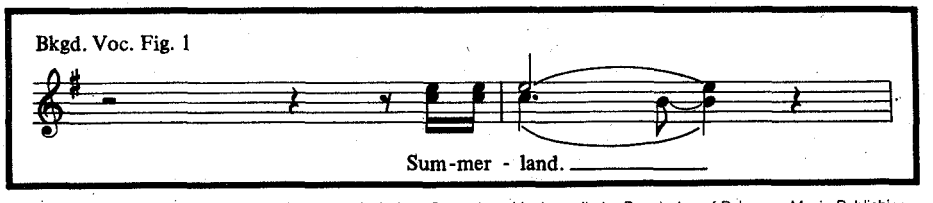
Words and Music by Douglas T. Pinnick, Ty R. Tabor, Jerry W. Gaskill and S. Taylor











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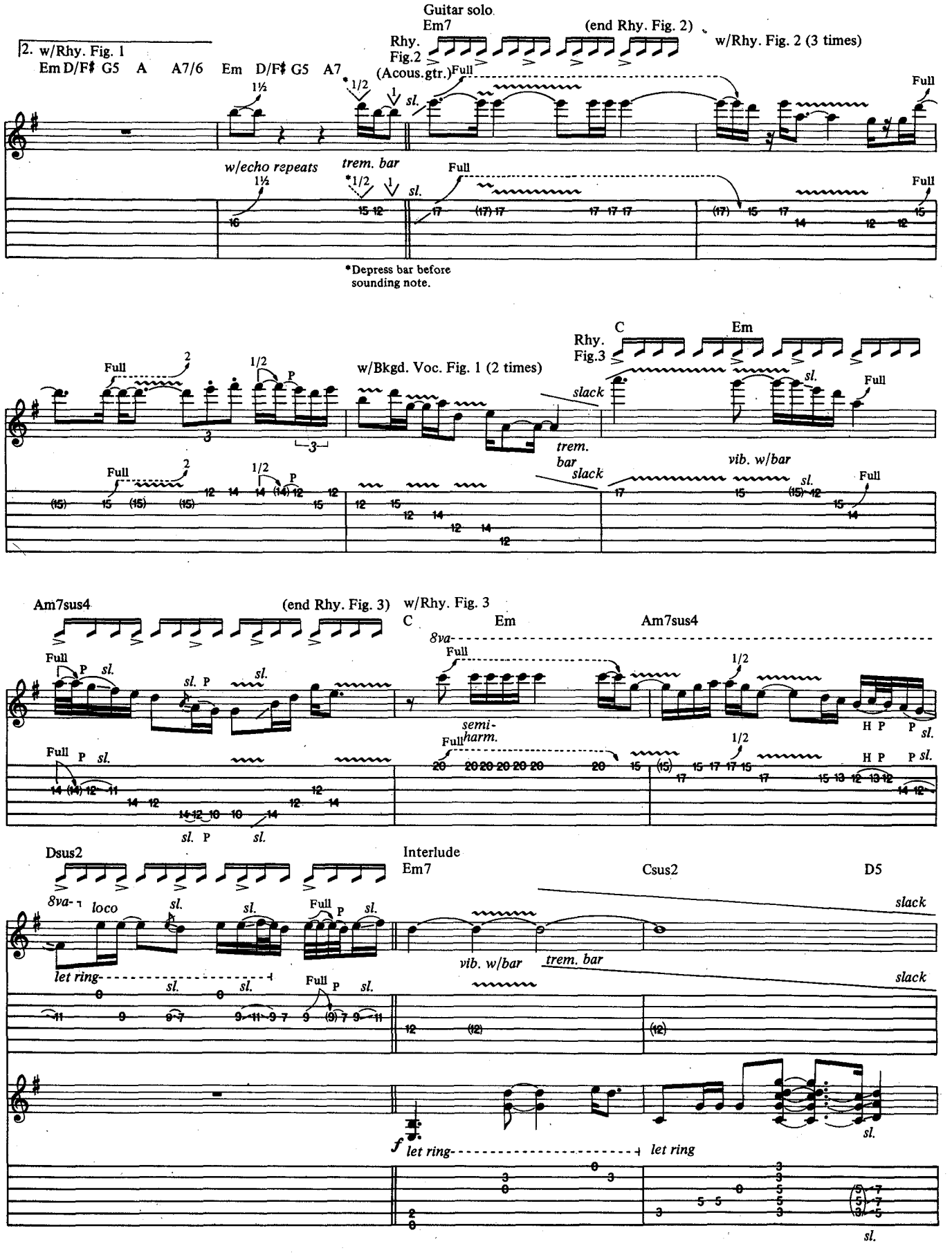
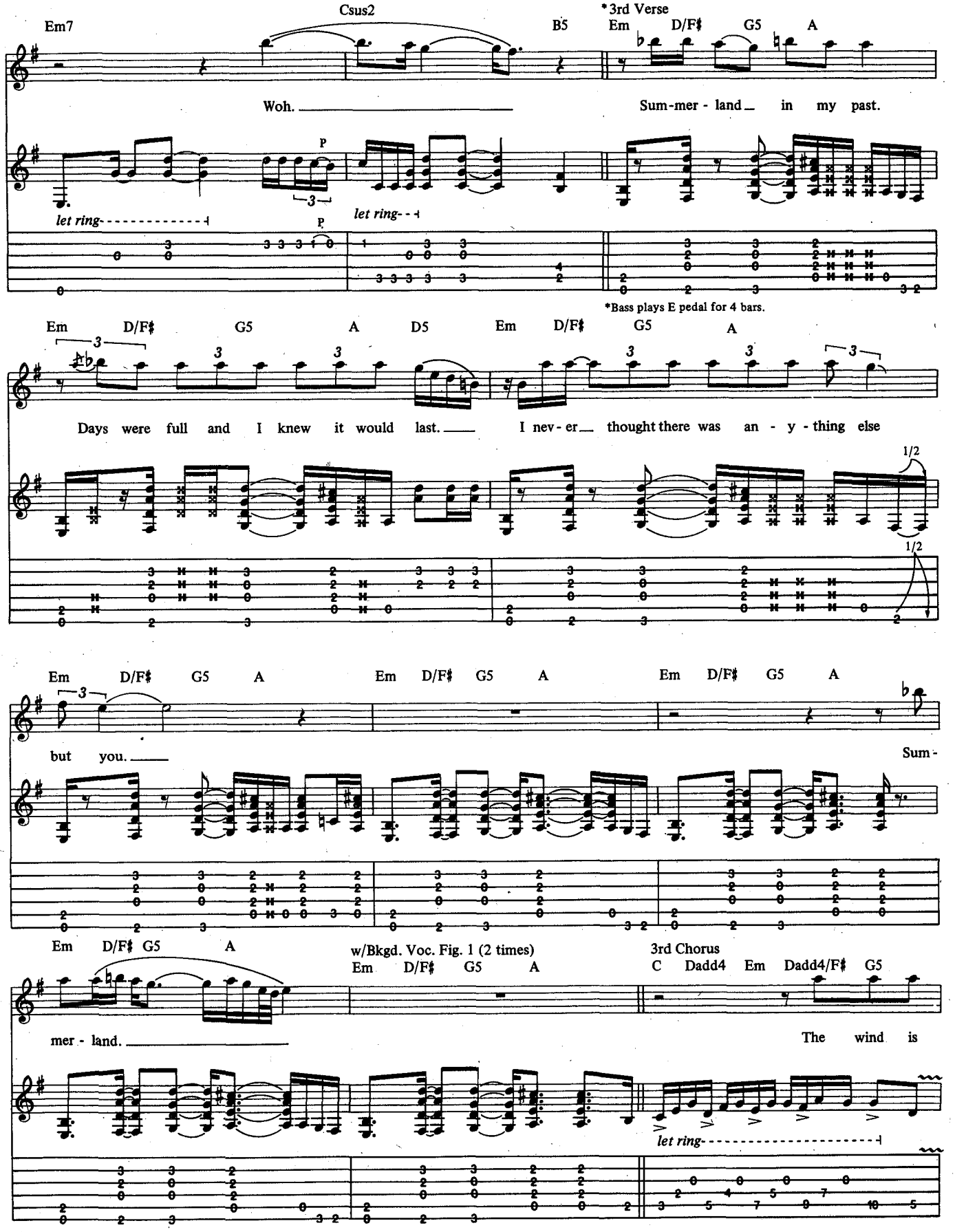
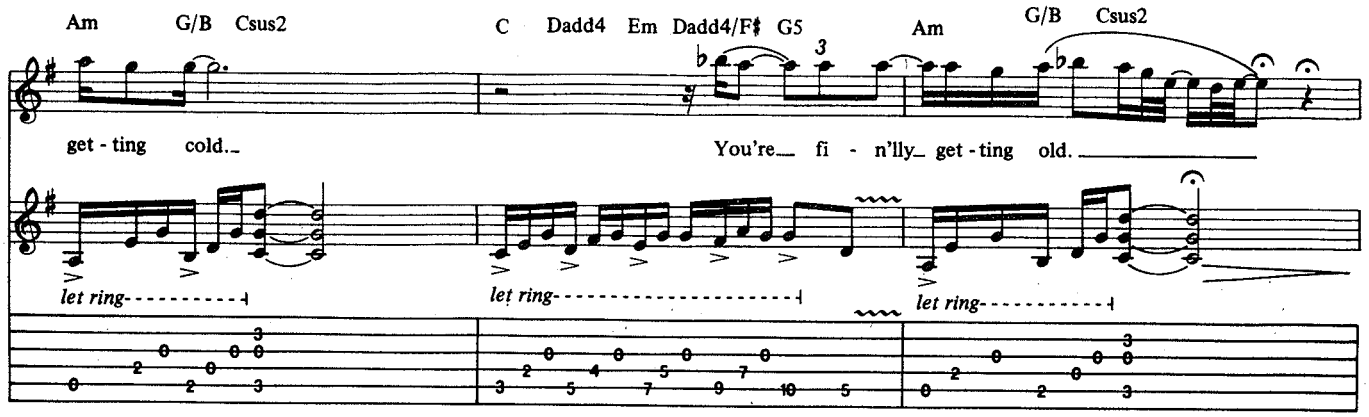
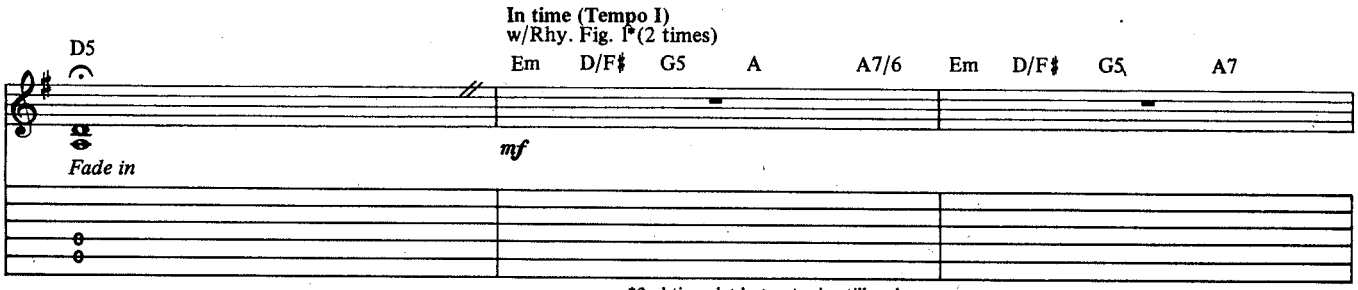
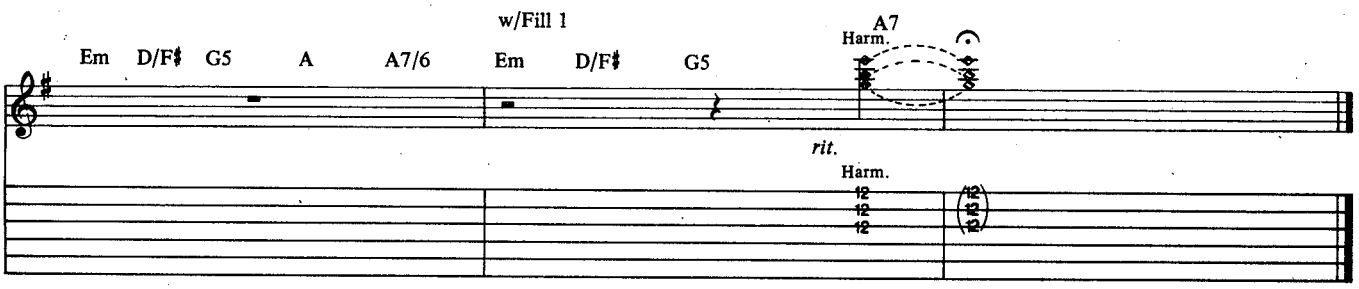

2. w/Rhy. Fig. 1
Em D/F♯ G5 A A7/6 Em D/F♯ G5 A7
Guitar solo
Em7
Rhy. Fig.2
(Acous.gtr.)
(end Rhy. Fig. 2)
w/Rhy. Fig. 2 (3 times)
Full
sl.
w/echo repeats
trem. bar
*1/2
*Depress bar before sounding note.
w/Bkgd. Voc. Fig. 1 (2 times)
Rhy. Fig.3
C
Em
slack
trem. bar
vib. w/bar
Am7sus4
(end Rhy. Fig. 3)
w/Rhy. Fig. 3
8va-
semi-harm.
H P
Dsus2
8va-
loco
let ring
Interlude
Em7
Csus2
D5
vib. w/bar
trem. bar
f

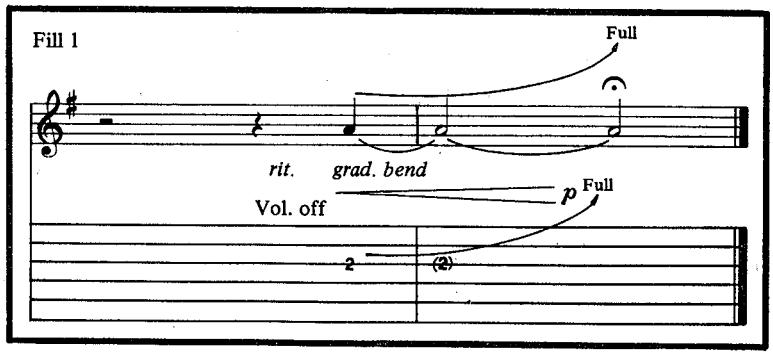

Em7
Csus2
B5
*3rd Verse
Em
D/F♯
G5
A
Woh.
Sum-mer - land in my past.
let ring
let ring
*Bass plays E pedal for 4 bars.
Em
D/F♯
G5
A
D5
Em
D/F♯
G5
A
Days were full and I knew it would last.
I nev - er thought there was an - y - thing else
1/2
1/2
Em
D/F♯
G5
A
Em
D/F♯
G5
A
Em
D/F♯
G5
A
but you.
Sum -
Em
D/F♯
G5
A
w/Bkgd. Voc. Fig. 1 (2 times)
Em
D/F♯
G5
A
3rd Chorus
C
Dadd4
Em
Dadd4/F♯
G5
mer - land.
The wind is
let ring





*2nd time, let last note ring till end.





Additional Lyrics

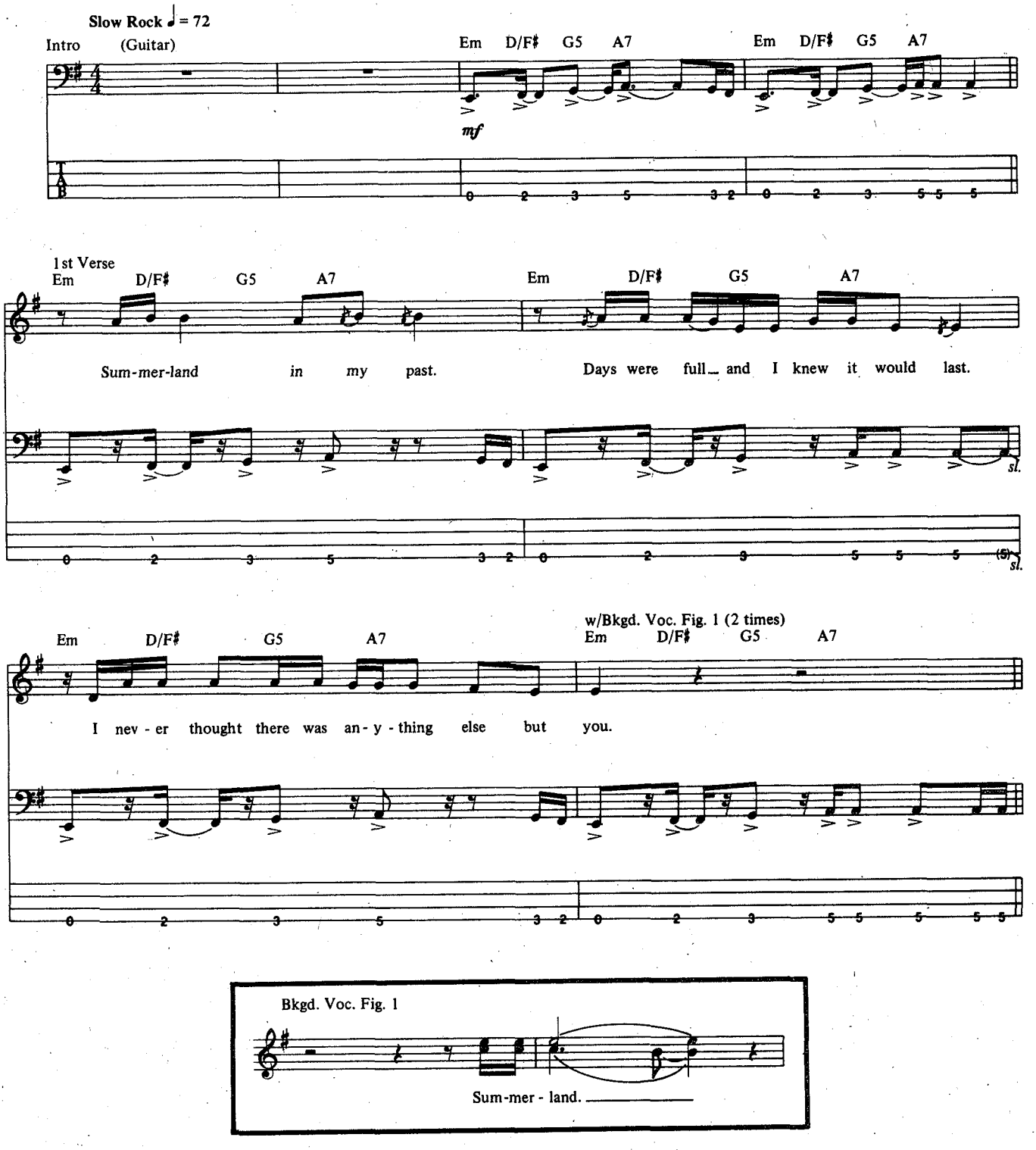
2. Not much time, there's much to do.
Look ahead and walk on through.
No one's taking sides this time, it's you.

2nd Chorus: Summerland.
Your sky can still be blue.
Summerland.
Always in love with you.

BASS LINE FOR
SUMMERLAND

As Recorded by King's X
(From the album GRETCHEN GOES TO NEBRASKA/Megaforce Records)

Words and Music by Douglas T. Pinnick,
Ty R. Tabor, Jerry W. Gaskill
and S. Taylor



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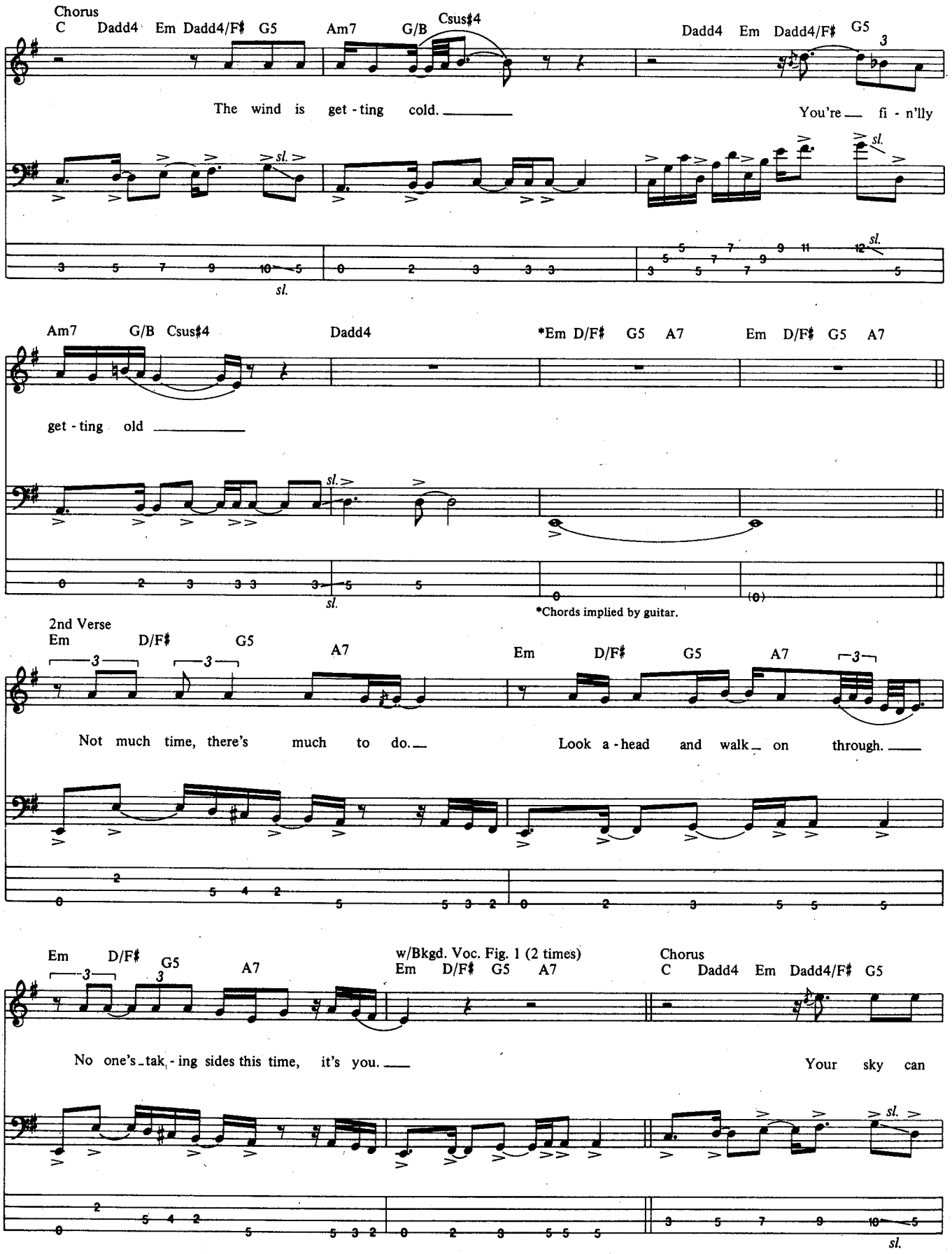
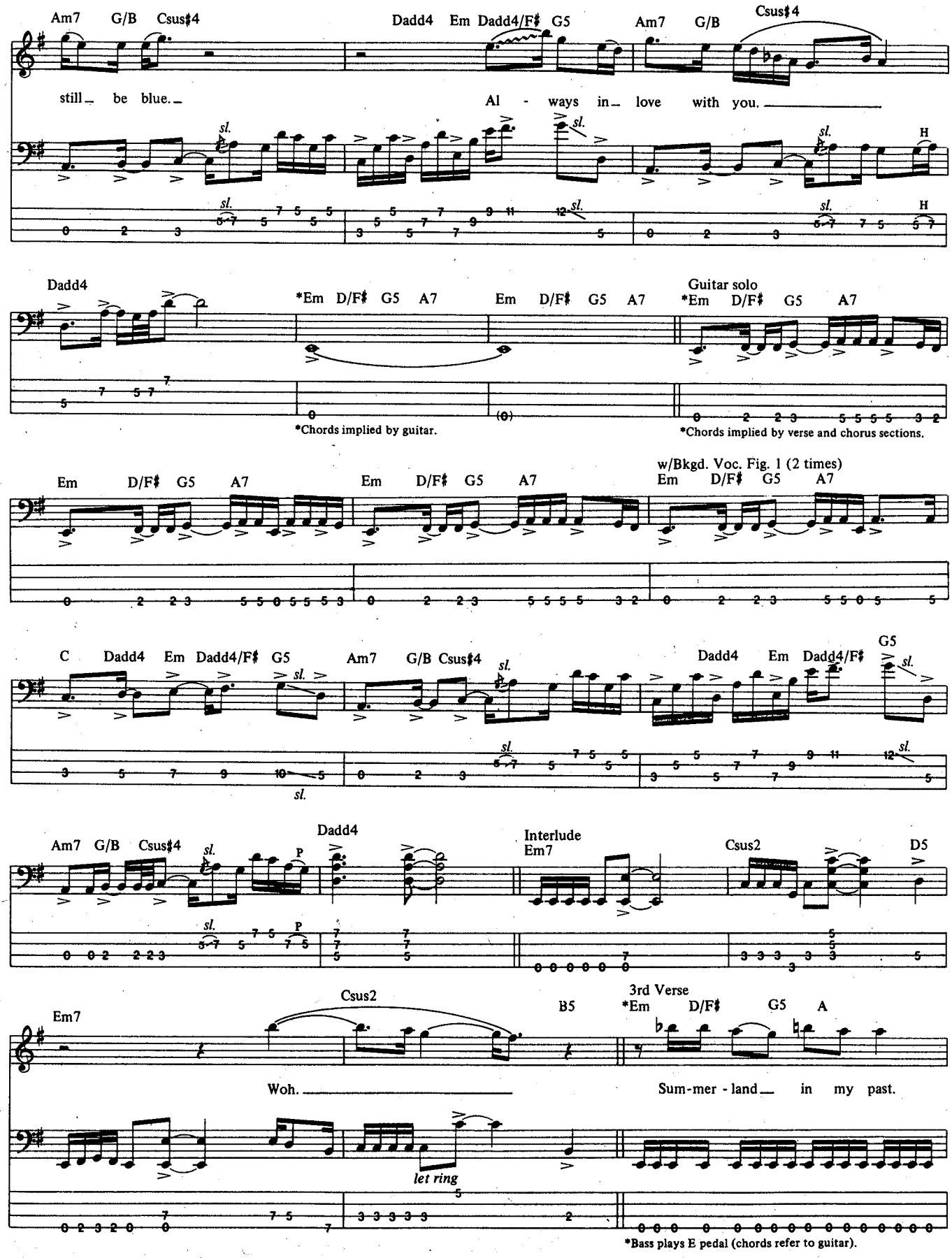
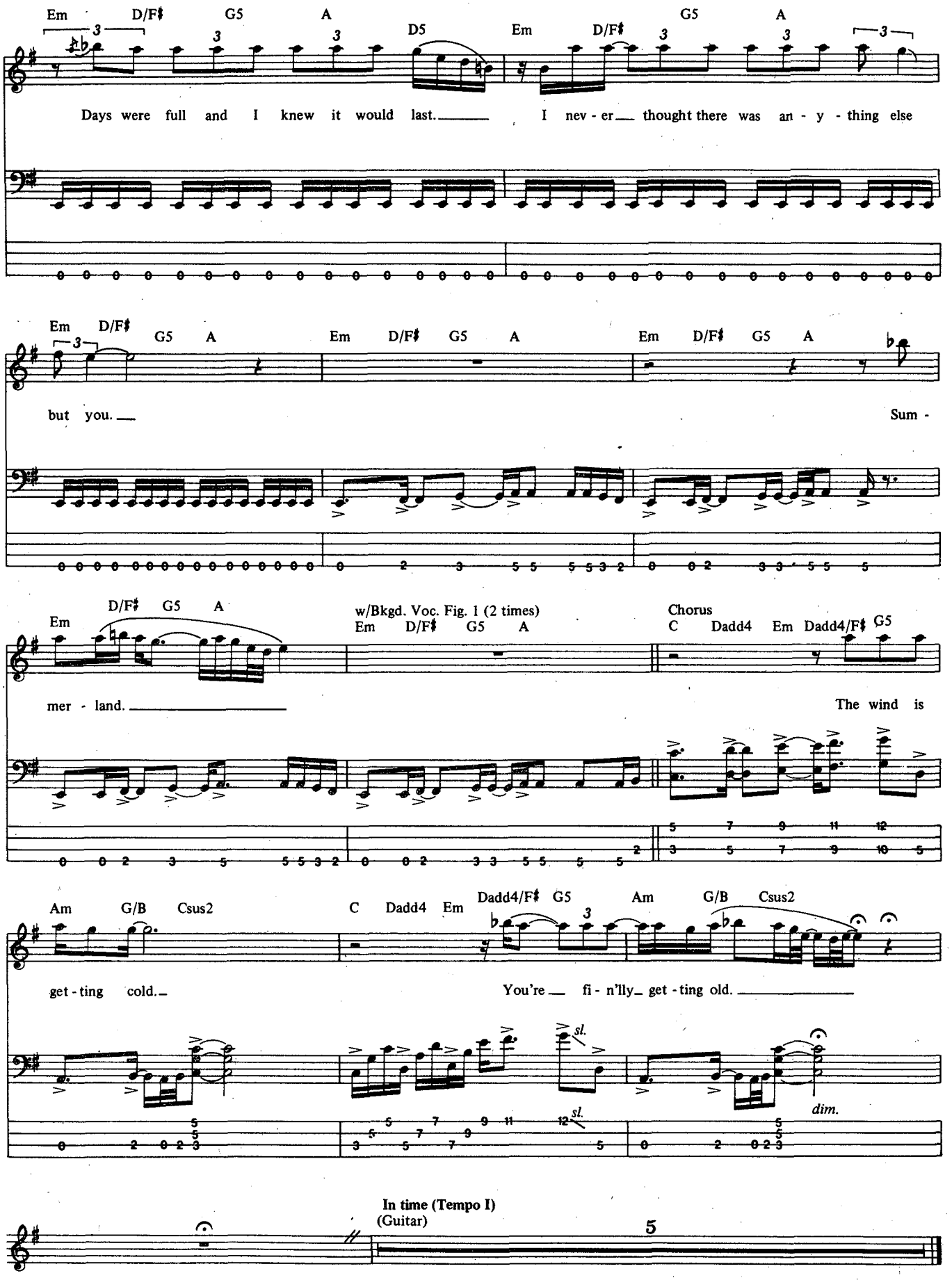

Chorus
C Dadd4 Em Dadd4/F♯ G5 Am7 G/B Csus♯4 Dadd4 Em Dadd4/F♯ G5
The wind is get - ting cold. You're fi - n'lly
sl.
Am7 G/B Csus♯4 Dadd4 *Em D/F♯ G5 A7 Em D/F♯ G5 A7
get - ting old
*Chords implied by guitar.
2nd Verse
Em D/F♯ G5 A7 Em D/F♯ G5 A7
Not much time, there's much to do. Look a - head and walk on through.
Em D/F♯ G5 A7
w/Bkgd. Voc. Fig. 1 (2 times)
Em D/F♯ G5 A7
Chorus
C Dadd4 Em Dadd4/F♯ G5
No one's tak - ing sides this time, it's you. Your sky can


Am7 G/B Csus♯4 Dadd4 Em Dadd4/F♯ G5 Am7 G/B Csus♯4
still be blue. Al - ways in love with you.
Dadd4 *Em D/F♯ G5 A7 Em D/F♯ G5 A7 Guitar solo *Em D/F♯ G5 A7
*Chords implied by guitar.
*Chords implied by verse and chorus sections.
Em D/F♯ G5 A7 Em D/F♯ G5 A7 w/Bkgd. Voc. Fig. 1 (2 times) Em D/F♯ G5 A7
C Dadd4 Em Dadd4/F♯ G5 Am7 G/B Csus♯4 Dadd4 Em Dadd4/F♯ G5
Am7 G/B Csus♯4 Dadd4 Interlude Em7 Csus2 D5
Em7 Csus2 B5 3rd Verse *Em D/F♯ G5 A
Woh. Sum-mer - land in my past.
let ring
*Bass plays E pedal (chords refer to guitar).


Em D/F♯ G5 A D5 Em D/F♯ G5 A
Days were full and I knew it would last. I nev - er thought there was an - y - thing else
Em D/F♯ G5 A Em D/F♯ G5 A Em D/F♯ G5 A
but you. Sum -
Em D/F♯ G5 A
mer - land.
w/Bkgd. Voc. Fig. 1 (2 times)
Em D/F♯ G5 A
Chorus
C Dadd4 Em Dadd4/F♯ G5
The wind is
Am G/B Csus2
get - ting cold.
C Dadd4 Em Dadd4/F♯ G5 Am G/B Csus2
You're fi - n'lly get - ting old.
sl.
dim.
In time (Tempo I)
(Guitar)

Warrant (from left to right): Erik Turner, Joey Allen and Jerry Dixon.

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Every once in a while, a guitarist comes screaming out of nowhere to turn our heads and capture our imagination with his soul. This year it's Eric Gales, a 16-year-old full-fury tornado from Memphis, Tennessee. Along with his songwriting lead vocalist older brother Eugene on bass and Hubert Crawford Jr. on drums, the Eric Gales Band wails and jams through a set of SRV/Hendrix-inspired blues rockers that at once recaptures and updates the spirit of the late-'60s power trio. By the end of this ten song collection, *The Eric Gales Band*, on Elektra, it's obvious that Eric is among that rare breed of guitarists who can make you feel what they are feeling. This is truly sanctified music for the masses.

ERIC & EUGENE GALES

CENTER OF THE STORM

BY JOHN STIX

Michael Lavine

The Eric Gales Band seemed to come out of the blue. Fill me in on the pre-recording career of this band.

EUGENE: We put the Eric Gales Band together when Eric was 12, so we've been together for about four years as this band. Previous to that, me and Hubert had another band, with a different bass player. There's been several bands, but all the while my little brother was being groomed.

Did you do a lot of gigging?

EUGENE: No, we've never really done that. We've always played, but not like a five nights a week, nightclub-type thing. Hubert had experience with several bands, but as a band, we never did any gigging around like that. We were just playing in talent shows and contests. Competition type things.

Were the songs you played originals?

EUGENE: No, they weren't always originals. Back then it was just like everybody else. We played cover tunes. Our style has always been the late-'60s, early-'70s type of music from the Clapton/Hendrix era. We'd do some Who, Eric Clapton, Jimi Hendrix, Jeff Beck. We might win a contest playing "Red House" or "Sunshine of Your Love."

Did you have a musical family?

EUGENE: Right. There's a lot of guitar players in the family. It goes back to some uncles and my grandfather. We heard music by growing up around it.

What kind of music was your grandfather playing?

EUGENE: He was playing the Muddy Waters/Howlin' Wolf type of blues. That's what played when he was a kid.

Eric, did you take to the guitar like a fish to water?

ERIC: I got into Hendrix and the guitar when I was about three years old. That's all that was around. Music was just around.

Was there a song that you heard and you said, 'Yeah, I'm gonna do it?'

ERIC: It wasn't really a song. It wasn't like I was twisting to it, either. I had a little tune in my head, and I'd just pick it. I had never touched a guitar in my life. I picked it up, said 'I think I can play this,' and sure enough I played it. And then I got interested in guitar.

You had the technique to play what you heard in your head without having ever played the instrument?

ERIC: Without ever playing, yeah. It was just a regular low walking bass line (sings). After that, I started getting interested, but I was into playing drums before I got into the guitar. I played a lot of different instruments. I've played lead, bass, drums, keyboard. It's great to have the knowledge of all kinds of instruments, so if somebody asks you something about one thing, you can tell them about it. I think it's good that I know how to play a lot of different instruments, because what you can play on one instrument can help you better yourself on another.

Do you ever figure out chord voicings on a piano, and then do the exact same voicing on a guitar?

ERIC: I figure 'em out on the guitar and do 'em on the piano. I'm better at the guitar than I am on the piano, so I figure 'em out on the guitar and play 'em on the piano.

What happened after you first played that bass line you heard in your head?

ERIC: Once that happened, I'd sneak in and play my brother's guitar. I didn't want him to see me playing. I didn't want him to know that I knew how to play guitar, because I was scared to play his guitar. I thought he was gonna get mad at me if I played his guitar, so I would sneak and play it. I would listen to him say 'Ma, I'm going to church somewhere. . .going out.' He'd blast his radio with old Hendrix or Clapton, and that's all I was listening to back then. Meanwhile, he didn't know it, but I kept practicing on the guitar. Well, I didn't know if he knew it or not.

Were you playing along with records?

ERIC: Yeah, I would learn songs and play them on my own, without him knowing about it. I would learn a record, play with it. I would play along with a track

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that'd already been recorded, and I'd just play by myself. All three different techniques. The record I wore out was the Stevie Ray Vaughan *Texas Flood*. I learned a lot of different stuff, but that's the album I did a lot of playing guitar.

Did you ever play with other people?

ERIC: Yeah. In church.

Did you have a sense that you were getting better?

ERIC: I could tell I was movin' on up.

When did you start composing?

ERIC: I started doing that when I was about eight, nine years old. Coming up with my own licks and stuff.

Eugene, was it almost pre-arranged when Eric would join the band? You said he was groomed. What does that mean?

EUGENE: Like I said, the things that we were doing were talent contests and talent shows. I was always encouraging him, and at that stage, when he was 10, to put him in an amateur blues contest or something like that, and then have him lose, I thought it would crush him. So I thought I'd wait a little while. When he was about 12, we had what you call the Amateur Blues Awards, a competition thing. Instead of putting him in the contest, I asked if they could let us have a spot on the intermission time. We got up there and played, and Eric did a couple of solos, and brought the roof down. So from that point right there, I thought, he's ready.

Where did you get your first Stratocaster?

ERIC: Eugene bought my first Strat.

EUGENE: At first it was mine, but I let him have it when he started getting sure enough good. I went ahead and let him play mine whenever he got ready, 'cause mine was first. He'd play a flattop, something like that, me and my mother got that for him. But then when he started getting pretty good, I just went on ahead and let him get mine whenever he got ready. After that, I just bought him his own.

Did you have any daydreams about making a record, or hitting the stage, or was it on the fun level, to enjoy it?'

ERIC: That's what it was. Before all this record stuff came up, I had never looked forward to a career. I had looked forward to a career, but not this type of career. So it ain't like since I've been little I've been, 'Man, I can't wait.'

So, how did this come about? There must have been an element of luck.

ERIC: It was luck, because the the last contest we played, there was a guy there by the name of Paul Ebersold. Before I joined the band, a lot of guys would come in and give cards, and they'd be a joke. They'd be these old rip-off guys. This guy tried to give us a card, and Eugene said, "Forget that dude, man. Tear that card up. It ain't no good." I kept the card. I said, "Man, that dude sounds like he wants to do something."

What did he say to you?

ERIC: He said, "Here's my card. Call this number. I want to talk to you guys Monday. Call this number."

Paul said, "Call me on Monday," Eugene said "Rip up the card." Like a good little brother, Eric didn't listen to you.

EUGENE: Yeah, he didn't. Paul said, "Win, lose or draw, call me." This was in the semi-finals, but I guess he had a feeling who was gonna win that whole thing.

ERIC: He called that Monday. We was all around, and he called. He said, "I want to get you guys in the studio to cut a demo, and I want to sign you to a production deal." That's when all this stuff got started about records.

He did this without ever hearing an original composition?

ERIC: Right. He saw we had a lot of potential from playing the cover tunes.

Did you have songs ready to go in and record?

ERIC: He said, 'Do you all have any originals?' And we bluffed him off. We said, 'Man, what do you mean, originals? We got plenty!' All that time we didn't have original songs. We didn't have nothing, so we bluffed it off. So then, we wrote a tune called "Resurrection." That got us a deal with Elektra.

One tune got you the deal?

EUGENE: Basically.

ERIC: Basically we did one tune. One

BILL LEVERTY PLAYS SEVERAL PACIFICAS. EACH ONE THINKS HE LOVES IT BEST.

Guitars

certain tune.

EUGENE: We had a four song demo, but that was the tune that kept popping up. The very first song we ever wrote was "Resurrection." There was "No One Else," "Fed Up with You," and a tune that's not on the record called "Angel of the Night." It was a four song demo that they shopped.

Out of that four song demo, they got a deal.

EUGENE: Yeah.

ERIC: The very first demo that we did, that did it.

How long did it take from the demo to the time you got the deal?

ERIC: About ten months.

And did they shop it around to all the different record companies?

ERIC: Mm-hmm.

EUGENE: We got mostly yes's. The majority of them came down to see us. We got a couple that said, 'He's so young, we don't want to put him through this, at this age,' stuff like that. We never did get a real rejection. It was stuff like, 'Well, he's too young.'

You made the demo when you were 14 got signed at 15 and now you're 16?

ERIC: Yeah.

EUGENE: We got signed about November '90.

ERIC: We started recording in February'91.

This band still hasn't played live on any big club circuit or tour?

ERIC: Not in heavy rotation, but we have played, because we actually got our deal at a producer showcase in Memphis.

EUGENE: Yeah, mainly because of our performance.

ERIC: This is when a lot of bands get together and they invite a lot of record companies down. The bands play to see if they can get a record date. We were in this, and a lot of record companies were down there. Elektra happened to be down there and Atlantic was down there. It came down to those two big record companies that were going head-up, and Elektra had the better deal, so we wound up with Elektra.

I assume you haven't spent too much time in a recording studio. What was the big eye-opener about having to put it down on tape and hearing it back as a mirror, as opposed to a one-off performance?

EUGENE: Working with Jim Gaines, we thought it would be like we go in there and lay the tunes down, go home to the nest and that's that. But we wound up averaging one tune a day, not because we felt like the very first track we played wasn't good enough, but this producer had a certain feel and intensity that he was looking for. He'd say, 'It ain't quite there.' We'd go over and over until he got what he wanted, but we thought it would be as simple as, 'Hey, we can knock this record out in one week.

ERIC: That's what we thought. It didn't wind up like that.

Did it become frustrating, or exhilarating?

ERIC: To them it wasn't fun, but to me it was. They were hit with, "Do it again, man, let's do it again." All the while I was playing. But, you know, I see the results, and the results came out perfect.

How was it recorded?

EUGENE: Live. Certain things were isolated, but all three of us were in the room, face-to-face.

So there was plenty of drum bleeding?

EUGENE: No bleeding, 'cause the amplifiers were in another room.

You had to play with headphones, then?

EUGENE: Exactly.

All the vocals and the guitar solos were overdubs?

ERIC: Right, but the basic rhythm section to everything was live. If we messed up, they'd point to us to play it again.

What guitars, amps, and effects did you use for recording?

ERIC: I used three different amps, all Marshalls. I had one stack with a Dual Showman head going through a Marshall cabinet. Another 2203 Marshall head going through 8 ohm or 16 ohm cabinets, stereo/mono cabinets, and a 1959 vintage reissue Marshall going through an 8 ohm cabinet.

You had all three going at once and you blended the sounds?

ERIC: For the rhythm tracks we did that, but I'd choose between my different amps. I got the idea from Eric Johnson. He A/B's between all his amps while he solos, and that's what I did through the record. When the music got really hot, like the rideout of "Sign of the Storm," I'd cut 'em all on for a certain feedback, or a certain tone, but most of the time I'd A/B between the amps. I had different effects going to each amp. I used a Boss DS-1 distortion pedal on everything. I changed up on a lot of different distortion pedals.

Eugene, did you play rhythm guitar on the record?

EUGENE: Some, and all the bass. He played all guitars, but I did the first solo on "Fed up with You" and "No One Else." I used a Fender Jazz bass and a Music Man Stingray bass through an Ampgeg SVT 400TH head, and an Ampeg 4x10 and 1x15 cabinet. On rhythm guitar, I changed up to do every song. I used a Tube Screamer. I used a Rat distortion pedal. I used Real Tube Tubeworks. I used a Chandler delay all the time. I used a Crybaby wah. I used a classic Fuzzface that was made by Roger Mayer, who did all of Hendrix's stuff.

Were the solo sections worked out ahead of time or improvised?

ERIC: I played whatever came out right on the spot. On a couple of songs I did

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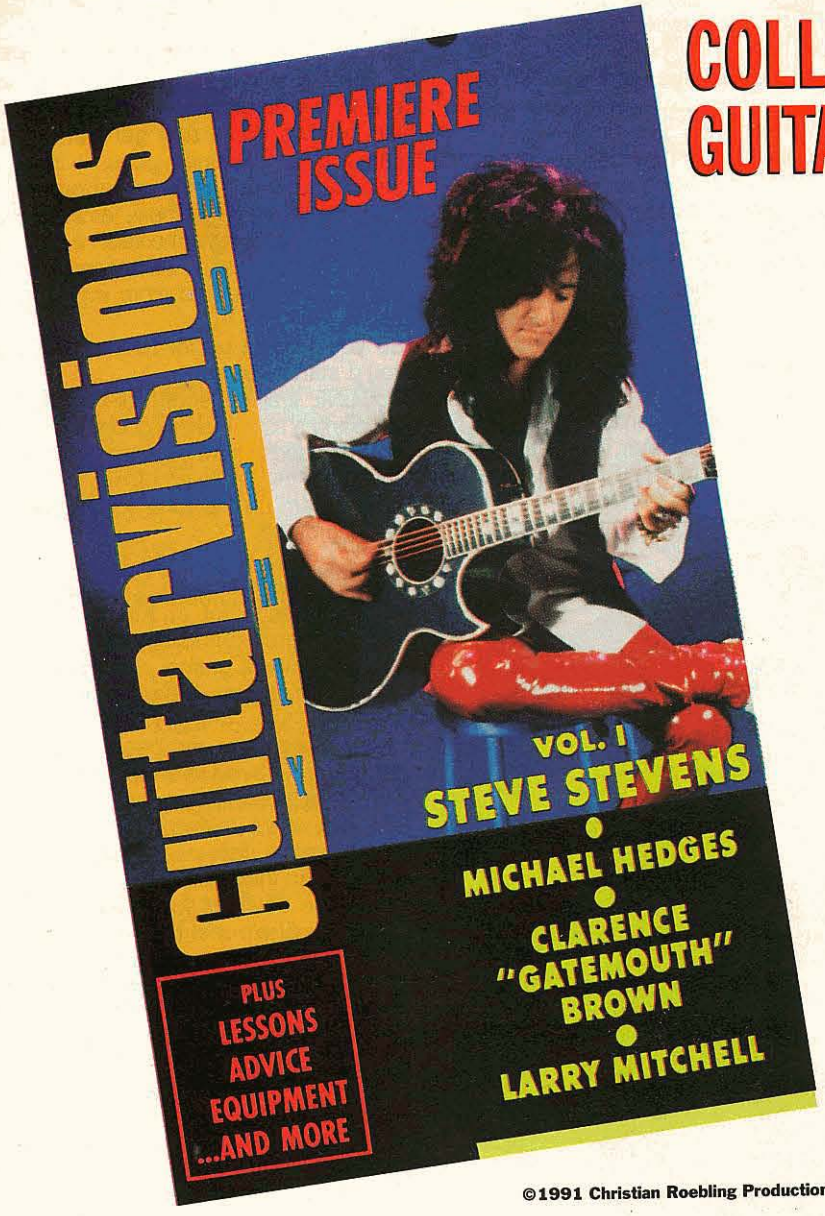

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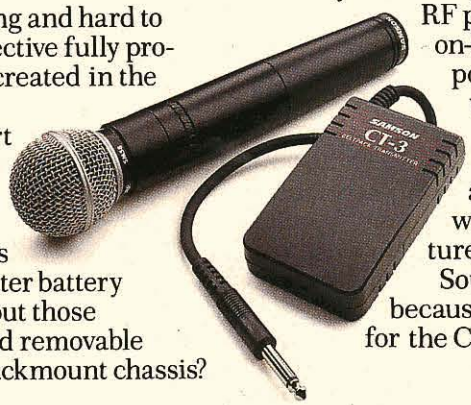

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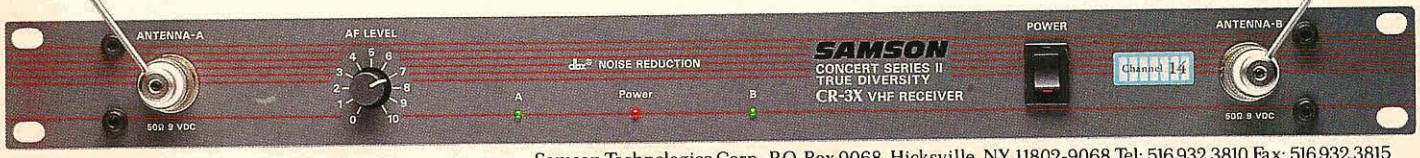

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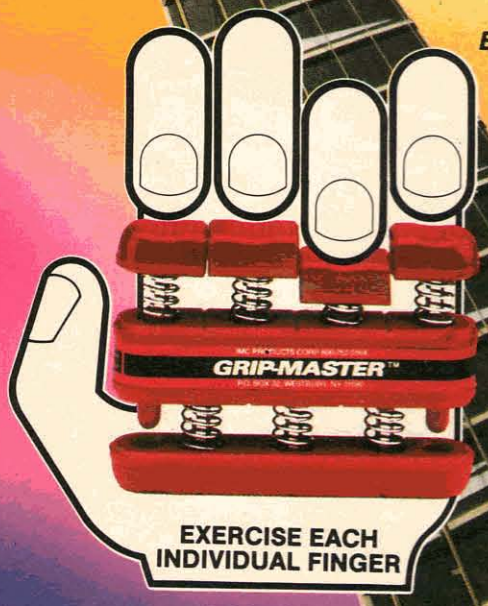

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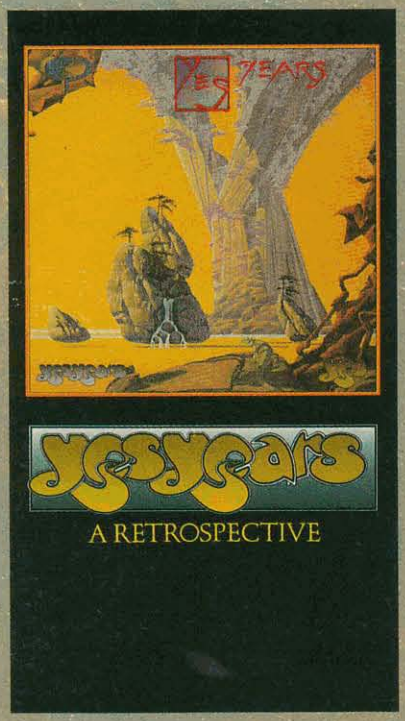

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Dear GUITAR,

A decade ago, my guitar instructor at the time asked me whom I would most like to emulate in my studies. My response was immediate and emphatic: "Justin Hayward of the Moody Blues!" In John Stix's insightful interview, Justin is typically self-effacing, downplaying his absolutely central role in the ongoing success of the Moodys, as well as his own abilities with his left hand. Such songs as "The Story in Your Eyes," "You and Me" and "Gemini Dream" reveal, however, that the very left hand that he minimizes does, in fact, really fly over the fretboard of his Gibson 335. Thank you for a wonderful article that justifiably gives credit where credit is due, to one of the most unsung, yet enduring, guitarists and recording artists of our time.
(Rabbi) Laurence A. Schlesinger
Columbus, GA

Dear GUITAR,

As a big fan of Rory Gallagher's music, it was very pleasing to see such an in-depth interview in your magazine. Vivian Campbell asked some interesting questions, and for fans of blues-edged rock with a Celtic tone, Rory is hard to beat. Gallagher is a great songwriter, and rarely writes mediocre material. His slightly introspective and worrying-type nature came over well, but onstage he is a heavyweight.
John Christie
Manchester, England

Dear GUITAR,

It's ten minutes till 2AM; right now I'm up flipping through the pages of the Sept. '91 issue of GUITAR. I am very happy to see that you have transcribed the Sex Pistols' "Anarchy in the U.K." I never thought that would ever happen! A band like the Pistols doesn't get much recognition these days, and I don't think punk rock has ever been transcribed in a magazine before. I also enjoyed the Guitar In The '90s article about punk rock.
Brian Pho
Arlington, TX

Dear GUITAR,

I don't believe you wasted your pages on transcribing "Anarchy in the U.K.," a song that a guitarist on any level could easily figure out on their own. Of all pictures to put in your magazine, you choose Sid Vicious, a man who desecrated his life and, because of that, changed the way other people live. I live in Washington DC, and all I see are punks and skinheads. Most of my friends are punks. But what good do they find buried underneath all that ear-bleeding noise? Give me a break. If screaming loud and fast and banging on your instruments is considered talent, anyone can get out there and make money. What a bummer.
Maxx Rabin
Washington DC

Dear GUITAR,

I've bought your magazine for a couple of years now, but I always feel a little guilty about buying it. I mean, every single axe-slinger buys this magazine. While this may be great for your profits, it is not very good for music in general. This mag has produced an entire generation of guitarists who have never sat down with a record for hours, rewinding and rewinding, trying to figure out a piece of music. Instead, everyone is content with being spoon-fed five songs a month. Everyone knows the same damn songs. When I walk into my local music store, inevitably I see the novice headbanger playing whatever songs were transcribed that month. Is there any joy in learning a song from a transcription if you know a trillion other people have just learned the same thing?

So, do me a favor—take some of the focus off the transcriptions and include more columns like Steve Morse's and Reeves Gabrels', which really help the practicing musician. That will definitely weed out the clones from the Eagle Scouts.
Craig Milley
Burlington, MA

Dear GUITAR,

I just received the Aug. '91 issue, and I re-spun Van Halen's "Poundcake" with the sheet music you so promptly kicked out (thank you!). While I was entranced in Van Halen's world with my eyes and ears, inspiration came washing down over me like a delicate thunderstorm, and it reminded me of the reason I started playing the guitar—"For the love of music and everything that lives within it, and everything that happens as a result of it." Thanks to the blues' greatest players and rock musicians such as Hendrix, Page, Eddie, Rhoads, and now Slash, I am able to open my doors with music through the guitar, too. I would just like to thank the band for that moment. Van Halen is truly one of those groups that defines what the term "music" is all about.
G.K.
Detroit, MI

Dear GUITAR,

I picked up your August '91 issue because of your article called, "So You Wanna be a Roadie?" I was fortunate enough to have been a roadie for a small production company out of Manchester, MO, named New Vaudeville Productions, in 1973, and then stayed semi-active with other smaller companies in Kansas City and Springfield, MO. I was a young 19-year-old when I started, and my first gig was an outdoor show featuring Brownsville Station, Jo Jo Gunne, James Gang (w/ Dominic Troiano), and the ever-famous Black Oak Arkansas! I went on to work with the likes of Edgar Winter Group, T-Rex, Blue Oyster Cult, and REO Speedwagon, to name a few It is a demanding job, with little glamour or adulation (except from hometown high school friends, perhaps), and I often miss it; even at 36 years of age, I'd drop almost everything to go back on the road again (although the kids would have to tag along!). Just to note, I got into this job because I was picked up hitchhiking by the head of the production company, who was looking for strong backs to do the basic grunt work; but I proved to them I was interested in pursuing the job. I learned to run lights and to set up sound systems, run the snakes, and work the show from 8AM to whenever, then ride three-to-a-seat in the Ryder to the next gig! I met a lot of really great performers, and I know Gary Richrath really appreciated my taking him to the hospital in Yankton, SD in 1973 after he split his eye open backstage; I have gotten into a few Speedwagon shows while Gary was still with them just because he remembered the kindness. My story is a short one, but there are many great stories that any roadie who has been there can tell you about, being a part of the set-up, the running, and the load-outs. I play Jackson Browne's "The Load Out," and I am moved every time. Thanks for the article.
Tony Czech
Sedalia, MO

Dear GUITAR,

I am writing to the readers with a question. I am wondering, with so many good guitarists out there, how many actually know how to read notes? I'm 14, and wondering if notes would help the learning process, or if staying with tablature is okay. I feel that right now, if I don't ask these questions, I might not ask them again. My grandfather got me into guitar, and he did not know how to read notes or tab. I do not know how he could stand that, so please reply to my questions.
Kevin Fitzpatrick
Green Bay, WI

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Reeves Gabrels

More Vibrating

Greetings from the road with Tin Machine! I'd like to pick up where I left off last issue. I'm sure by now some of you have gone out and purchased your very own vibrators (much to the dismay of friends, family and fellow band members) to use as a sound source for creating sonic pads, textures and effects. Now we're going to put them to another use.

Aside from being a "noise" generating device (due to its powerful motor), the vibrator (by virtue of its original intended use) is meant to vibrate whatever it comes in contact with. When you pluck a string, you produce a sound by causing the string to vibrate. Logic (at least it's logical to me) then tells us that the vibrator has yet another use—that of a mechanical string driver!

How to use the vibrator as a string driver: 1) Fret the low E string at the fifth fret (an arbitrary choice); 2) Place the tip of the vibrator against the string as near to the bridge as possible. In this instance, you might want to use the neck pickup (or the pickup furthest away from the bridge) to avoid the motor noise from the vibrator. Or not; 3) Apply light pressure to the vibrator to hold it against the string but not so much that you restrict its ability to vibrate; 4) Try moving your fretting hand to other frets, change strings, place it across all six strings to play chords, etc., and generally anything else you can come up with using the vibrator as a mechanical string driver vs. an actual sound source.

The sound produced by this technique has a certain "graininess" to it, not unlike an old Mellotron (ELP anyone?) or Chamberlain. Both of these keyboards used actual tapes of strings in a loop manner to simulate strings and voices. Now you can use the vibrator to substitute for string pads, keyboard textures, or any place where sustained tones might be required. It works particularly well with delay, harmonizer and a little distortion.

The only recorded example of this vibrator technique (that I'm aware of) is on the track, "You Belong in Rock and Roll," from the *Tin Machine II* album. It can be heard as a background part during the instrumental sections of the second and third choruses under the mandolin/koto-like guitars. It is basically delineating the sound of a Cmaj7♯11 in linear (single note) form.

Keep experimenting, and remember, it's only music. Later. . . .

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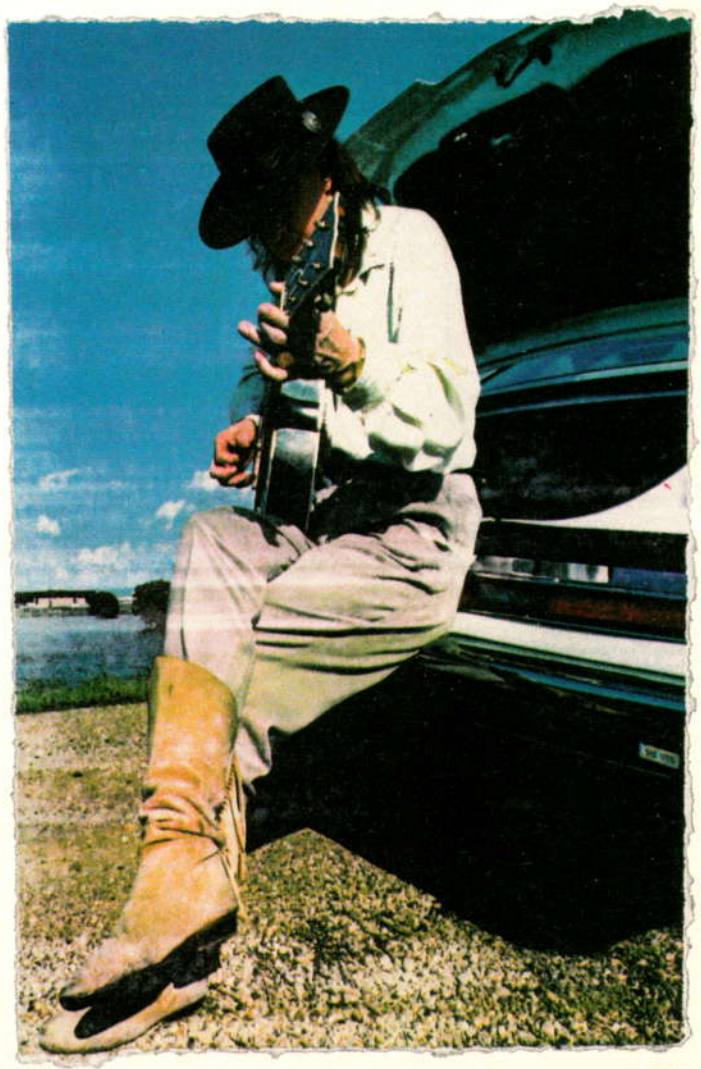

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Glen La Ferman

OPEN EARS

Steve Morse

Tuning

Thanks to the advent of electronic tuners, most guitarists have lost or never developed the ability to tune their guitars by ear. I don't know about you, but, in my opinion, out-of-tune music is one of the worst forms of torture to listen to. Since bad tuning is even more noticeable than your note choices, it makes sense to get it right before you try to play anything.

Let me get back to my premise: Why learn to tune when we have these little boxes to do it for us? How about if we're tuning to an instrument like an old piano, where it's not set to A 440 standard, or what if we walk onstage to jam at a club where there are no tuners? What if we're tuning to a tape, to transcribe it, or playing an acoustic by the river? What if the tuner's battery goes dead?

Hopefully, we all agree that tuning by ear is a good thing to learn. The first step is to put all the strings in the general ballpark that we're aiming for. You should be able to

roughly tune up by identifying some string that will be a partial of some chord in the music. For example, say the music is in the key of C. There's no C string on the guitar, but the G and E strings can be tuned while you're hearing a C major chord, for instance. Use fretted notes if you have to in order to establish the general area you're shooting for.

Sometimes it's difficult to find a tone center to exactly tune up with. An example might be a funky acoustic piano, where you have to find the average tuning instead of just playing a note. In this case, you should listen to octaves and fifths all at once, say an A, E above, and A above that. This way, your ear can help you average out the tone center if the piano is slightly out of tune with itself. It's good to compare an open string on the guitar so you can start below the pitch and come up to it gradually. You may have to go past the pitch several times, in order to get a feel of where it sounds the most in-tune. This is particularly true when tuning to chorused sounds, slightly beating unison piano strings, a group of musicians playing at once, or a vibrato sound like an old Rhodes piano.

Another reason to tune the whole guitar approximately before you start is because of the floating tremolo problem. As you probably know, changing one string affects all the others. By the way, this makes it theoretically impossible to ever tune a guitar with a floating bridge by tuning each string one at a time to correct pitch. It's like the old theory of taking half of something away repeatedly; soon you have nothing visible, but there's always something left to split again. So, tuning a guitar means we have to get it to where it's noticeably in tune, even though digital analysis will always show some microscopic error. Getting all the strings in the ballpark first will keep you from wasting your time fine-tuning the strings the first time through.

The method I use is to 'ballpark' the whole axe, then tune one string to the reference, then tune every string to that one without multiplying the error. I prefer to use the A string, because it is very stable and has a good, strong harmonic. Get the A string in tune by listening to it open and on the 12th fret harmonic. If a bass player and guitar are tuning together, the bass should use the A 12th fret and 5th fret harmonics. These will give the exact same pitches as the guitar's open and 12th fret harmonics.

Use your bridge pickup and a sound with no reverb or effects when tuning. This will allow you to hear the 'beats' as the pitch gets close. You are probably familiar with the fact that two sounds of nearly the same volume will create a throbbing or 'beating' sound that slows down as the pitches get closer to equal. Obviously, we want the beats to slow and stop as we get perfectly in tune with our reference. If you're tuning an electric with no amp, you might try lightly touching the headstock to a window, hollow wall or door, to amplify the beats.

Okay, you got the A perfectly in tune, with no inadvertent pressure on the neck while you moved the tuning pegs. Now tune the low E to the A by using the 7th fret harmonic of the A and the 5th fret harmonic of the low E. Using strong harmonics whenever possible frees your hands to tune or fine-tune. Next, tune the 7th fret harmonic of the D to the 5th fret harmonic of the A. Now, play the 12th fret harmonic of the A and compare it to the G string fretted on the 2nd fret. Why? Because we want to compare every string to only one reference, so we don't multiply small errors into big ones. Next, play the A string 7th fret harmonic and match it to the B string fretted on the 5th fret. Last, play the same 7th fret harmonic on the A string and use it to tune the open high E string. Double check the A with the reference and you'll find that if your ballpark approximation was close before you started, you're done. It may be necessary to go through the process again if your guitar's still out of tune.

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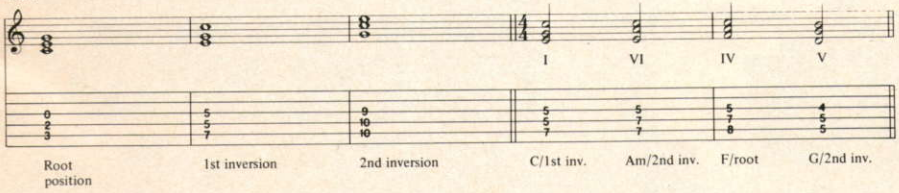
TRIADS

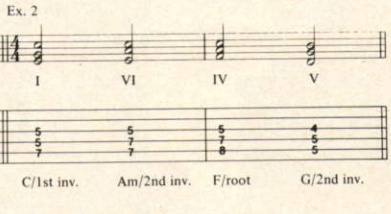
Triads are the building blocks of chords, scales and arpeggios. In addition to being basic tools to help students with the musical learning process, triads are used extensively by accomplished musicians and can be found in the melodies of J.S. Bach and the solos of John Coltrane and Charlie Parker, for starters. Most important is the fact that the triad is a very useful guidance tool for any level of musician, simplifying the fretboard into three note groups, so we don't have to constantly pick from twelve notes.

A triad consists of a root, third and fifth of any scale, and can start on any of these notes. Ex. 1 shows a C major triad in root position (starting from the root), first inversion (starting from the third) and second inversion (starting from the fifth). These come in handy for chords. In Ex. 2, a I-VI-IV-V progression uses nothing but triads on the same three strings. Notice how the different inversions make it possible to stay in one area of the neck and use common tones. In addition to chords, scales are also made easier by utilizing triads. Ex. 3 is an exercise going up with a triad and down with a scale through the modes of C major. Feel free to reverse this exercise. Another triad-related item is the common arpeggio, usually consisting of nothing more than the notes of one triad, picked separately. Ex. 4 demonstrates an A minor arpeggio in one, two and three octaves. Regardless of whether or not you actually use these exercises, a healthy knowledge of triads will prove to be invaluable. Till next month!

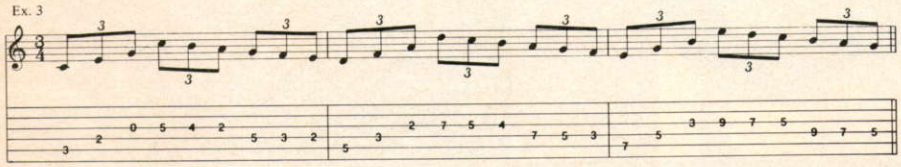
Ex. 1



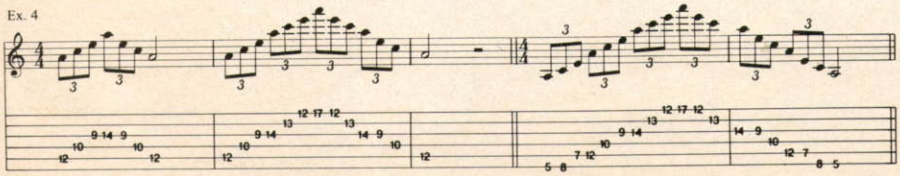
Ex. 2



Ex. 3



Ex. 4



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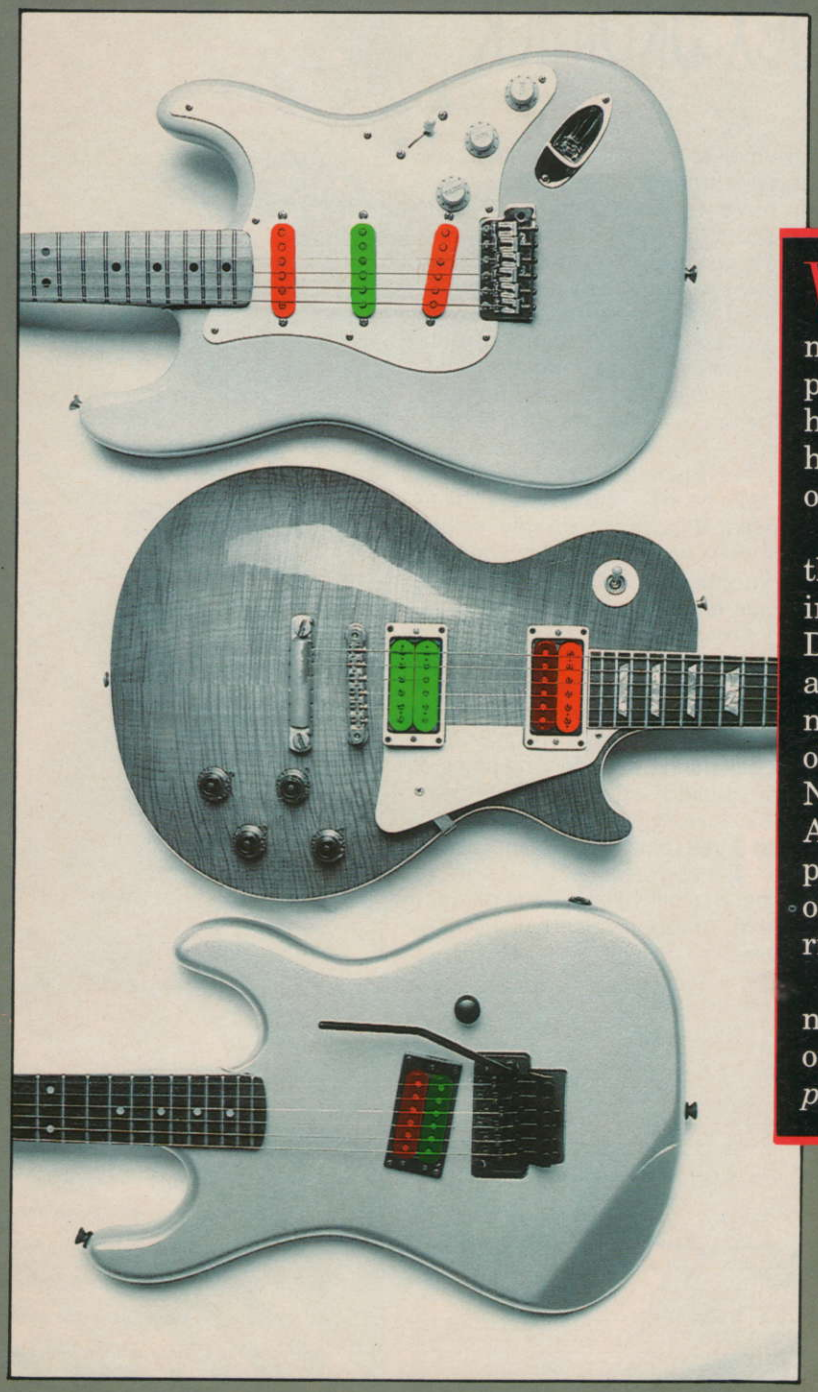

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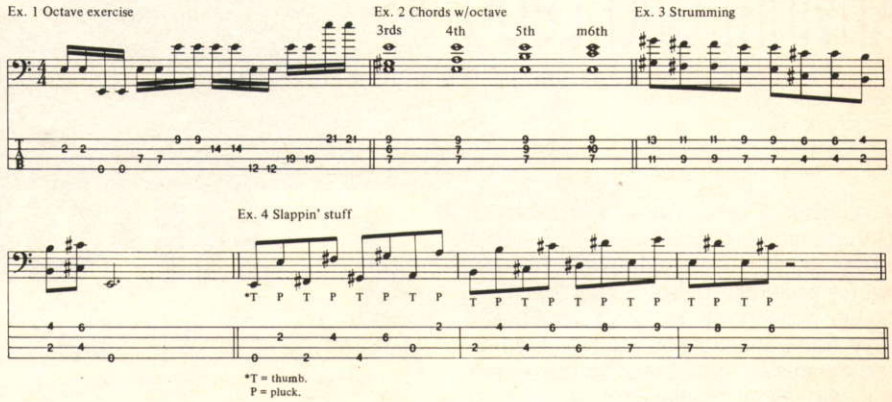
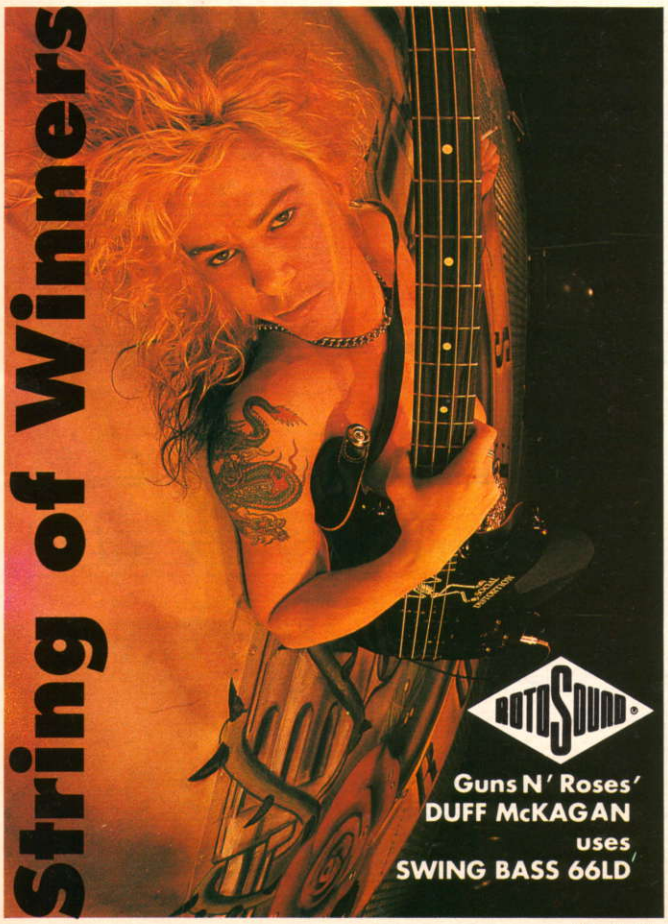
OCTAVES

Robin Visotsky

An octave is two notes played together, or one following another, where the notes are eight scale steps apart. Octaves can be used to help learn the notes on the neck. If you are on the note E on the 7th fret of the A string, the E octave is the 9th fret G string. Take this pattern and move it anywhere on the neck and you will always have two of the same notes, thus making it easier and quicker to learn all the notes all over the neck. Ex. 1 is an octave exercise that can also be used as a lick. Another good use for octaves is to fill up a chord. If you play a 5th interval, you can fill it out with an octave to get a fuller sound. Ex. 2 shows some chord possibilities for octaves. My favorite use of octaves is on "Tree," for the third and fourth solos, where I strum them up and down scale patterns. You can also hear the sound of octaves on the main melody from Hendrix's "Third Stone from the Sun." Ex. 3 is an octave pattern using the strumming technique by opening and closing your fingers in a flamenco-like strum. For a different twist on octave funk licks, try Ex. 4 and really learn those notes on the neck.





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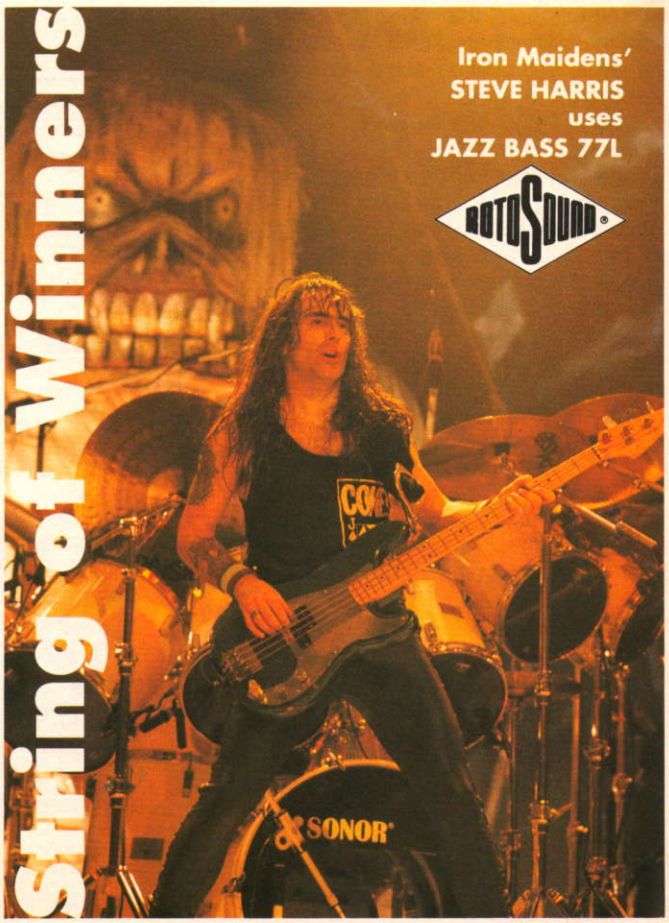

Photo: Ross Halfin

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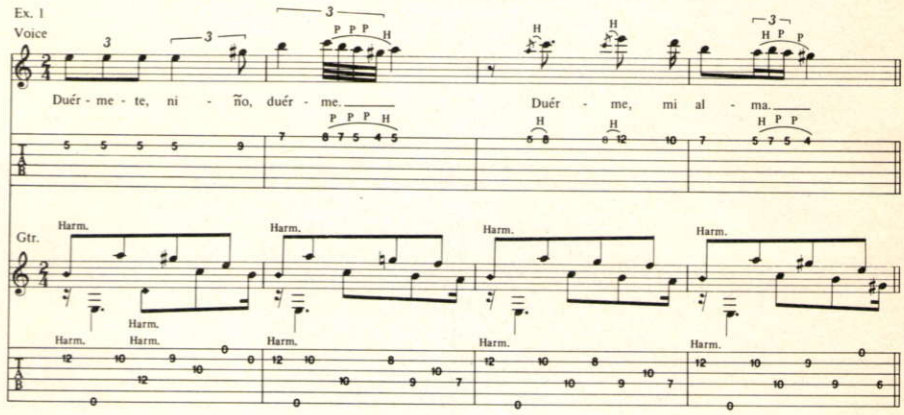
Robert Phillips

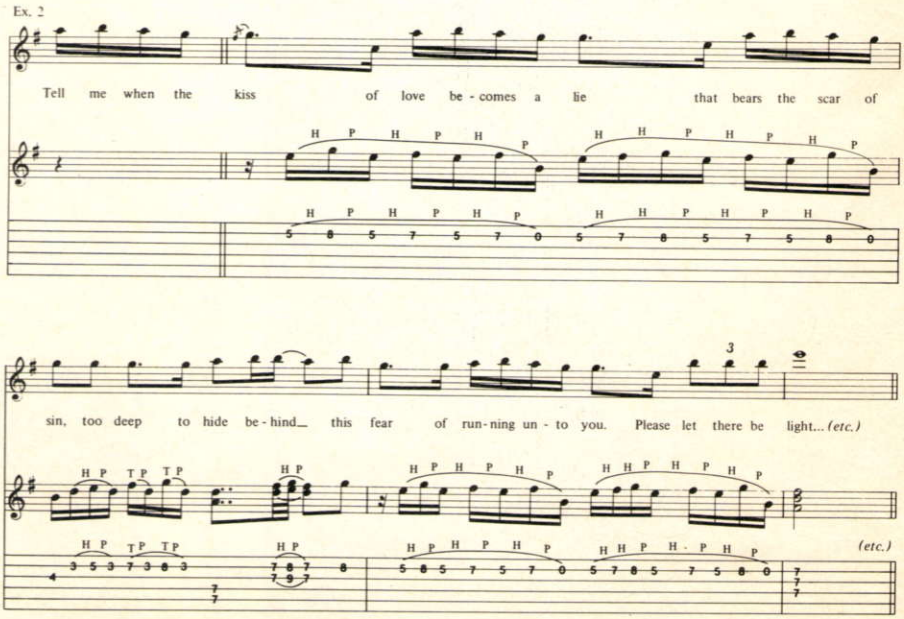
Rhythm and Lead

A question I hear asked a lot by non-musicians and novices is, "Are you a rhythm or a lead guitarist?" The answer I generally give is "Both/neither." Guitar playing at its best transcends easy categorization as lead or rhythm, and my answer is not really evasive, nor is it glib. Even in the context of vocal accompaniment, guitar playing at its most self-effacing, the musical content can be melodically arresting. Poles apart in esthetics, yet bearing some inevitable similarities, are Skid Row's "In a Darkened Room" and Manuel de Falla's "Nana."

Manuel de Falla (1876-1946) is probably Spain's most important composer. Unfortunately, and rather ironically, he wrote only one piece for the guitar, a short homage to Claude Debussy, the French impressionist composer. It is a miniature masterpiece. Fortunately, he also composed a set of seven songs whose accompaniments, originally for piano, have been transcribed for guitar. One of them, "Nana," is a lullaby, with a simple yet distinctive melodic accompaniment. The first four bars appear as Ex. 1. Notice how the line at times harmonizes with the voice part (written out so that you can play it on guitar), is always supportive of the voice part, but holds its own melodic interest.

Ex. 2 is from Skid Row's "In a Darkened Room." Notice that the guitar part written here is both independent yet supportive of the vocal line, much in the manner of Ex. 1. This kind of guitar playing does not serve the purpose of driving the rhythm, but is not intended to stand out as a solo; it is a kind of contrapuntal melodic accompaniment which makes pointless the question of whether you are playing lead or rhythm.





JOHNNY WINTER

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Recently hailed as "the most powerful blues guitarist in the world," his Pointblank debut album is classic Collins. Backed by his regular touring band, The Icebreakers, Collins mixes things up a bit with funk blues and r & b as well as stunning background vocals but still keeps the signature Albert Collins sound.

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Sada

For the last twenty years, Washington has been polishing his skills in New Orleans' afterhours clubs, developing a style that draws from New Orleans street music, gospel, funk grooves and above all, soul! *Sada* is marked with velvety guitars and rousing horn arrangements.

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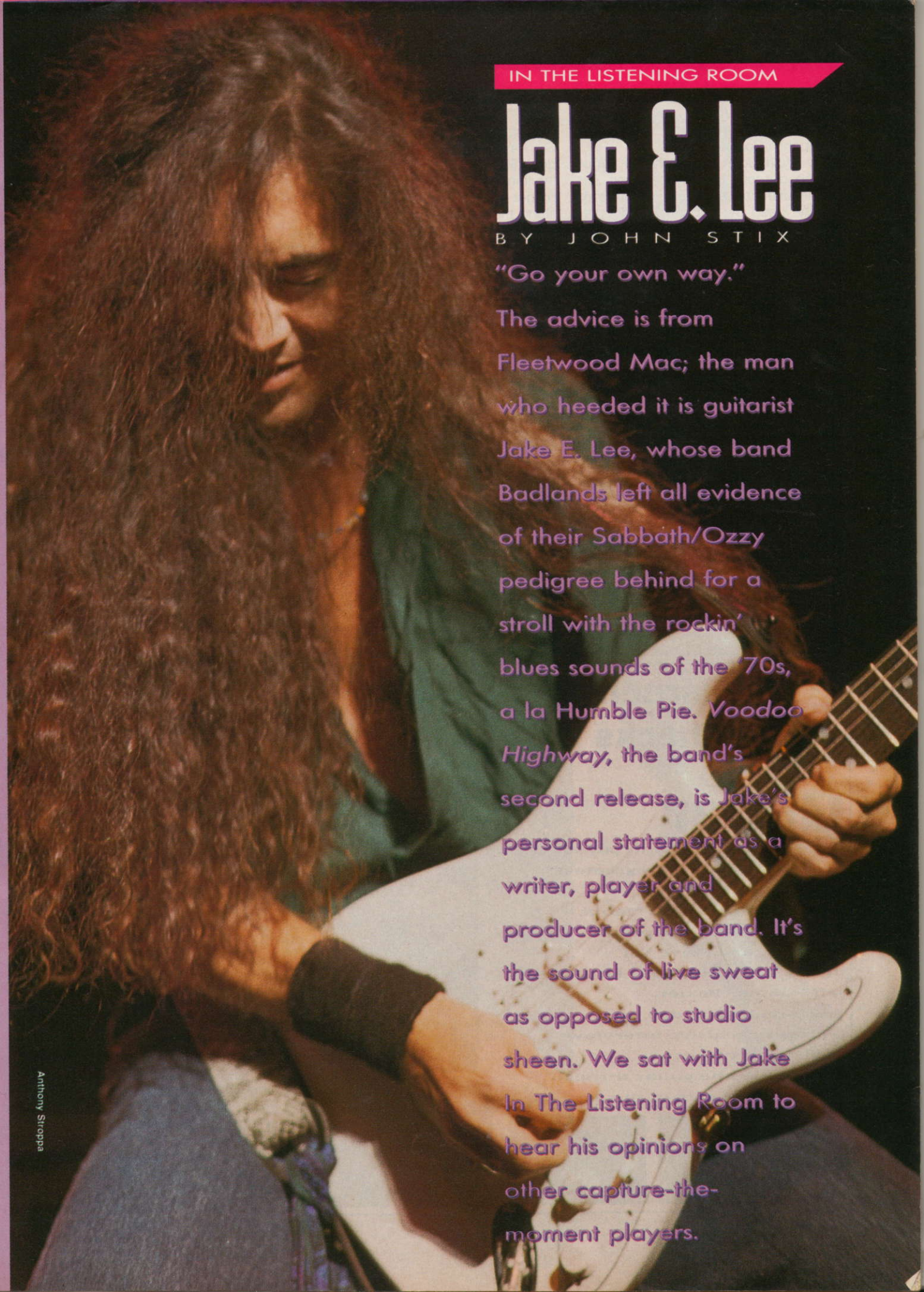

Anthony Stroppa

IN THE LISTENING ROOM

Jake E. Lee

BY JOHN STIX

"Go your own way." The advice is from Fleetwood Mac; the man who heeded it is guitarist Jake E. Lee, whose band Badlands left all evidence of their Sabbath/Ozzy pedigree behind for a stroll with the rockin' blues sounds of the '70s, a la Humble Pie. *Voodoo Highway*, the band's second release, is Jake's personal statement as a writer, player and producer of the band. It's the sound of live sweat as opposed to studio sheen. We sat with Jake In The Listening Room to hear his opinions on other capture-the-moment players.

1 "Vital Transformation" from *Inner Mounting Flame*, by the Mahavishnu Orchestra with John McLaughlin/Columbia

JAKE: I love John McLaughlin. I forgot how good a tone he got back then. On this he used a Les Paul. For *Birds of Fire*, he used the Gibson SG doubleneck. They are both cool tones. Great playing. I like when he's playing this stuff better than when he got into the acoustic thing. Narada Michael Walden is a great drummer, but it seems like he tightened the band up a lot. I liked them when they were kind of loose and sloppy, but they had a lot of energy. I love the way they bring it way down with a real pretty part and build it up and explode again into an almost confusing jam. I played "Birds of Fire." What a weird chord progression. I played some Chick Corea. I was in about three fusion bands, but you could never get hired or paid for playing that way.

2 "Don't Talk to Strangers" from *Holy Diver*, by Dio/Warner Bros.

JAKE: I like some of what Vivian has done. I didn't like that. He's a good player, and he's done some solos where he's made me sit up and go, 'Hey, that was cool.' That wasn't one of them. He was in the same situation I was in with Ozzy. That is, pleasing the man who is signing your check. Maybe that's what Dio was looking for. The song is good. I don't like the production. I think one of the things that kept Dio from getting any bigger was production. I could never stand the sound he got out of the guitars. He got the same sound as that from me when we did some Rough Cutt demos. It's really thin and piercing, without the body. A lot of the reason I'm not crazy about hearing Dio stuff is that the guitar sound is worse than I can get on my own. He likes a lot of high mid-range that cuts, but it needs more bottom. The drums need to be a little fatter sounding; the bass needs to be a little more prominent. When it hits you in the face, it's kind of like slicing the top of your head off, without feeling that punch in the gut. I never liked his production much.

3 "Train Kept a Rollin'" by Jeff Beck from the *Twins Soundtrack* WTG

JAKE: It didn't do nothing for me. That was Beck? You swear that was Jeff Beck? I love Beck, and I didn't recognize that at all. I wasn't crazy about the singer. I hated the drum sound. He had that big gate that closed up real tight. The guitar tone I kind of liked. That sounds like Beck on an off-night. I've seen him before and he is one of those players who takes it to the edge, but half the time he falls over. He loses it. You bring your friends and say Jeff Beck is number one and he can be embarrassingly bad. But by doing that, sometimes he is godlike. I'm pretty consistent. I don't want to start comparing myself to Beck, but I don't usually lose it as bad as he does. I don't get as high as he does, either. This sounds like an off-night. Almost like maybe he did it for the money. I wouldn't want to remember Beck this way. Listen to anything off *Blow by Blow* or *Truth* or *Beck-ola*. On "Blues Deluxe," he comes in so off the wall it sounds like he's almost playing a different song, but it's so cool.

4 "Still of the Night" from *Whitesnake*, by Whitesnake/Geffen

JAKE: It's a great song. I remember when I first listened to the promo copy of that with Ozzy. I remember Ozzy saying it was too Zeppelin. It really is derivitive; you can say, "This is from 'Black Dog' and this is from 'Immigrant Song' or 'Whole Lotta Love.'" But it's got a lot of energy and a good feel. It's done so well it's forgiveable. Great solo. He played his ass off on that. That album seems to be the one that started everyone going back to that sound.

5 "Eye Know" from *Love Sexy*, by Prince/Paisley Park

JAKE: I like Prince. He takes big chances, big risks. He's adventurous. I like his stuff because, half the time I sit there and go, 'Where the hell is he coming from?' He hears things differently from a lot of people. I like hearing it that way. The stuff I liked the least is when he went kind of rock on *Purple Rain*. I started liking him with *1999*. Then he kind of went rock, but I liked "When Doves Cry." What's so great about that tune is there is no chordal backup. It's almost just rhythm and melody. At first, it's kind of hard to follow the melody, because you don't hear the chords in the background, but after a while you can actually hear them and they're not even there. It's just from his melody. It's a different way of doing things, and I liked it a lot. I like this song, but with Prince's stuff I find, the more I listen to it, the more I like it. Sometimes I'll hear a song and not even like it that much at first and the more I listen to it, the more it sucks you in. This sounds like one of these kinds of songs. I like it because it's funky. I like funky music. In fact, one of our songs on the first album, "Dreams," started off as almost a James Brown funk song. We goofed around with it, but the melody was so good we decided to work on it, and turned it more into a Free/Bad Company sort of song.

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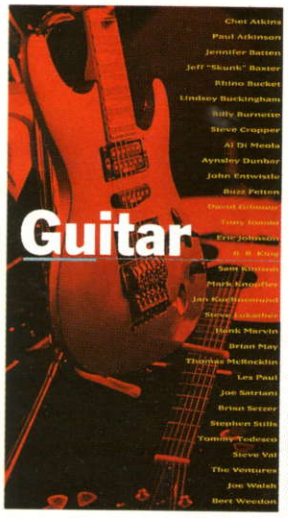

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INTERVIEWS BY JOAN TARSHIS

HOWARD HART AND JEFF KOLLMAN

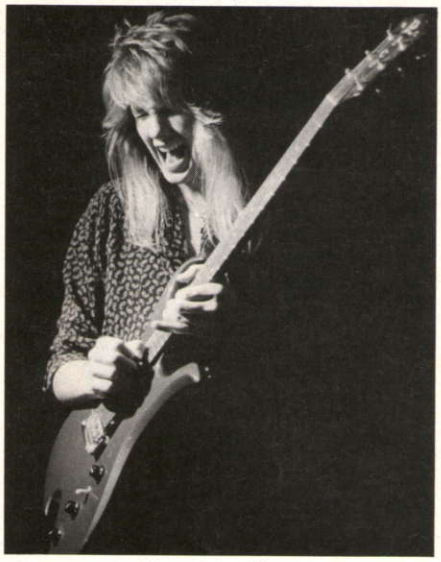
MAKING YOUR OWN LP

So you want to be a rock 'n' roll star—and you think you have to rely on a major record company to do it? Not so.

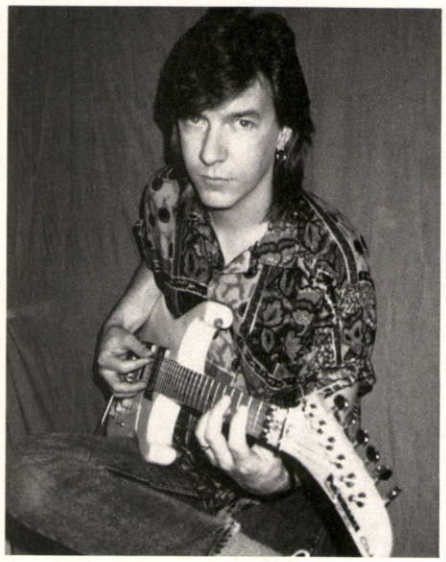
Jeffrey Kollman started playing guitar when he was 12, and began recording tunes on his 4-track shortly after. He has since written and recorded 38 songs that were used for commercials, theme songs, and television background music. His playing has been heard on ABC, TNN, ESPN, Nickelodeon, Discovery, and on TV commercials for Mountain Dew and Vision Streetware. He recently released an instrumental tape, and is planning his third release with his band, Edwin Dare.

Howard Hart has been recording and releasing his own music for a few years now. After spending several years in the club circuit, Hart decided to build his own studio and concentrate on writing and producing. He has released three successful tapes and plans to release his next album on CD. Along with his current projects, Hart teaches over 50 students a week and plans to develop an audio/video home instructional course based on his methods.

These two players, who are both featured on GUITAR Recordings' recent *Resume Vol. 1 Burnin'* compilation, have recorded and released their own product all by themselves, and now they let you in on how it's done.



Jeffrey Kollman



Howard Hart

What are the benefits of making an album at home?

JEFF: Some players just get a band together and go into a studio. They've never had any studio experience, and they don't know what they're doing when they get there. Then they have to rely too much on an engineer who doesn't really know what they want. They assume a big studio's going to give them the sound they want.

HOWARD: Down the line, it's okay to use an expensive studio, but that's when you get signed and you have a good idea of what you want. That's when you know how you like your guitar to sound, and most importantly, you have a good idea of how to get it. Working at home gives you the availability to demo things. A lot of times you think a song's great until you've recorded it. That's an expensive way to find out you have to rewrite a song.

What equipment do you need to make an Lp at home?

JEFF: All you need is a good recorder, an 8-track. I have a Tascam 38 8-track, ½" tape. I bought it for two grand, with a bank loan kind of thing. You need some decent mikes. I use SM-57s (Shure), which are about $100 apiece. I play B.C. Rich guitars with Evans pickups. But when you're just beginning, you should start with a 4-track, start writing songs, get your style and sound together, and work from there.

HOWARD: I have a Fostex 8-80 and a Fostex 450 board. It's a smaller setup, but you can do a lot with it. I've got digital mastering now and everything goes to DAT, so the end result is real clean. Steve Vai did *Flex-able* on an 8-track home studio about eight years ago, and the gear has come a long way since then. I've found the Ibanez RG 550 has the perfect neck for my hand, and DiMarzio pickups complement the sound nicely.

What's the difference in cost between studio and home recording?

HOWARD: There's no comparison. Home recording is really cost effective. You can easily spend $500 a day or more recording in a studio. Instead of putting all your money into something you're usually not happy with, because you're always on the clock, for five or six thousand dollars—which sounds like a lot of money, but it isn't, comparatively speaking—you can get yourself a nice home setup. You usually wind up making better recordings for yourself than you would if you went to a studio, because you have a lot more time to spend on the stuff. I've also heard some great 4-track stuff nowadays that enables you to spend even less money and get a great sound.

What do you do to start?

JEFF: You have to get your sound down, and the drums are the biggest thing. You can easily get a guitar amp to sound good, if somebody in the room has a good ear and you have good mikes. But drums take a lot of work. The way you tune them, the way you mute the heads, these are things that are very important. Triggering (using pads that trigger a sample drum sound when the pad is struck), can sound a little cheesy unless you're in a really high-end studio. You can really get a great sound out of a drum machine, but the big problem with them is you really lose the heart of the

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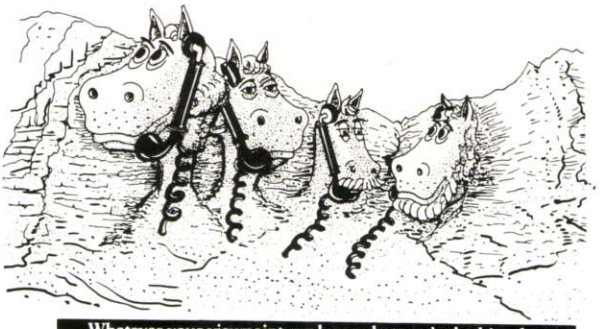

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music. I feel the music gets cut in half with a drum machine. But they are useful, if you don't have a drummer, and they have their place in the rap and dance scenes, because the beat has to be consistent.

How have you mixed your albums?

JEFF: I have a cheap mixing console, where you mix the levels on separate channels. The one thing that I don't have is a good board to mix down to a half-track. So I found somebody in town with the same kind of 8-track that I have, so I can go to his studio and mix down. But, if you don't have a friend who has one of those, mix down onto a hi-fi VCR. A hi-fi VCR only costs about $350, and it runs at such high speed, it's like CD. You don't get any tape hiss. I have a band tape coming out, and I'm mixing-down onto digital audio tape with a DAT deck, which is another really good way to go. Some places might even rent that.

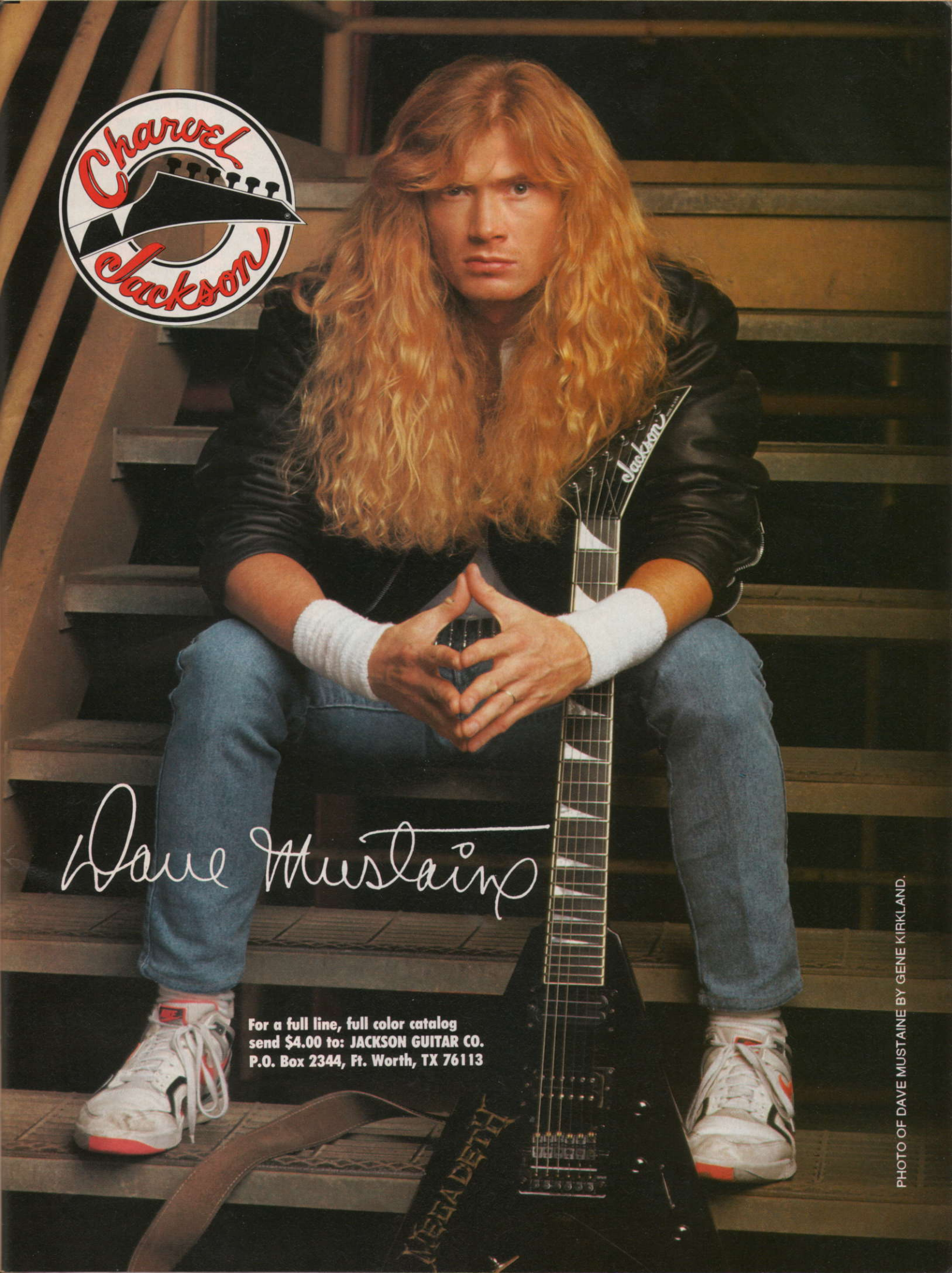
HOWARD: I spent the money for the board, because I wanted to do everything at home, but you can rent the time at a studio and mix it there. It's cheaper than recording, especially if you've made some rough mixes that give you a good ballpark on what you sound like. If you know what you want, you're not going to spend that much time mixing—if you are, you're just vegging yourself out. When you pressed vinyl, you used to have to have it mastered or the thing would be bouncing out of the grooves. You don't have that problem anymore, because everything is going straight to CD or tape, so you don't have to worry about the frequency response as much, how wide it is and all that.

Where did you get your cassettes made?

JEFF: There are a lot of companies out there that advertise that service and have ads in magazines. For example, I use a reproduction company that can make you a thousand cassettes, full color, for about $799.00.

What if you can't afford a thousand tapes?

HOWARD: The custom services generally have a 1000 tape minimum, so if you can't afford to spend $1000, you can't get the service from them. You'll actually end up spending more money per tape, but if your band is relatively unknown—they only know you in the area—you can save yourself some money if you just make 500 tapes. You can approach a local printer, who most likely can do computerized graphics and things like that. You may end up spending a little more per tape, but you'll have spent only half of what it would have cost you otherwise. If you sell those tapes, you've more than made your money back. If you need more tapes, you can turn around and go for the custom service. The most important thing to do is to get the product out there and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Are there different kinds of tape copying services?

JEFF: Yes, and this is very important. You could spend months working in your studio, and you get this great mix, and you send it out to these people who actually make a cassette of your reel. Then they run cassettes off of that cassette, so it's second generation. When you make a cassette tape off another cassette, it isn't going to sound good. It just cuts your sound level right in half, and raises your hiss level. There are a lot of companies out there like that, and people think they're getting a good deal because it's cheaper. But you don't get a good mix, and there's a lot of sound loss. So, you need to find a company that makes a digital master tape of your master and then runs the cassettes from that.

Do you have to supply camera-ready art for the cover?

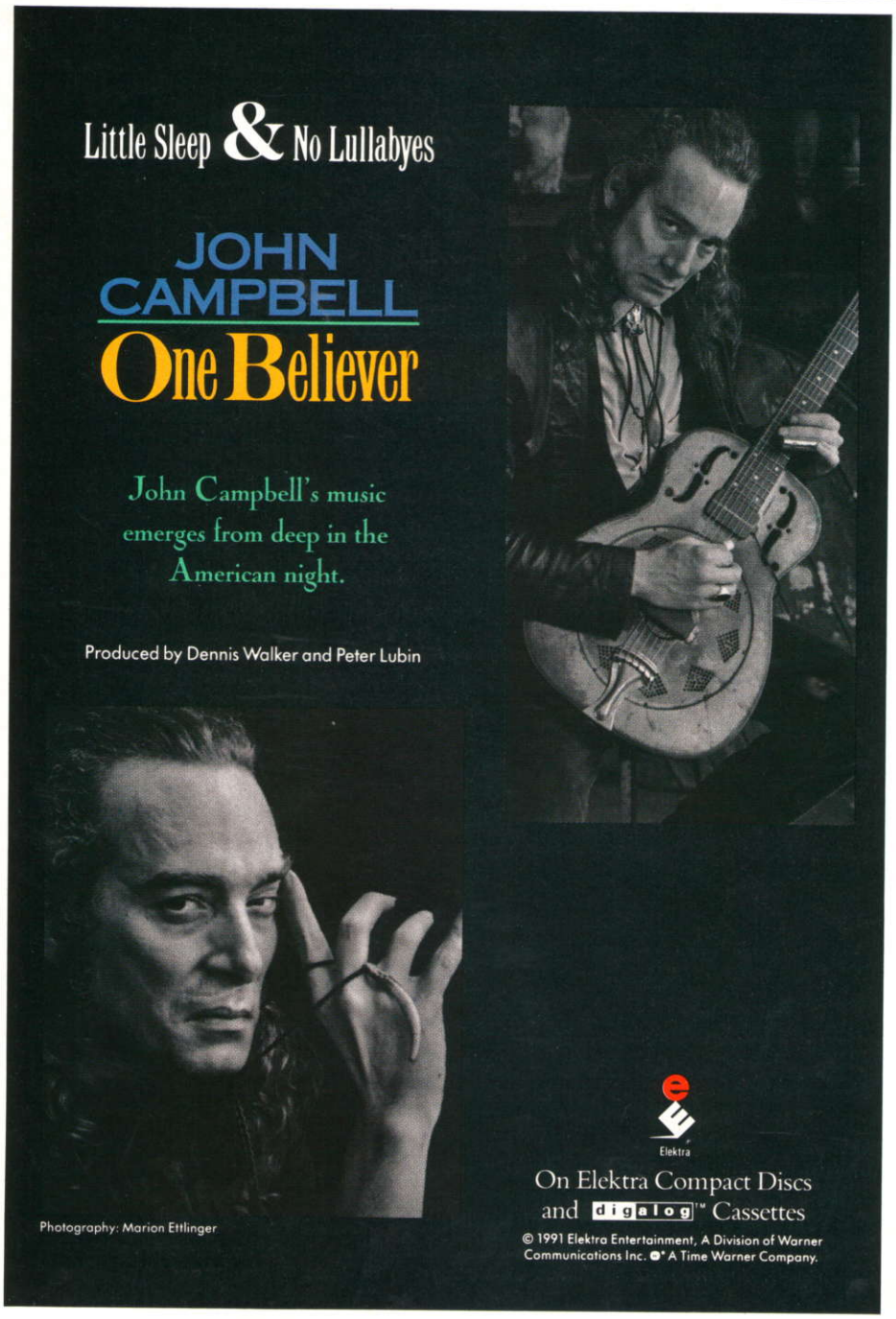
JEFF: Yes. You have to figure out what you want to name the tape, and the concept on the cover to go along with it. You can do things with black and white, which is cheaper. Sometimes you can only get color artwork with a thousand cassettes. For black and white, they'll do 500 cassettes for about $588. You can do a lot of creative things with b/w, but you've got to watch it. There's a fine line between looking generic and looking good. It might just have the name on the cover, and it looks not-that-creative. It can kind of look like a cheap flyer reproduced on a cassette. You want it to look professional. When you finally get your finished product, it's really important that it looks as good as it sounds.

HOWARD: The first time I did my label, it was b/w and looked like a demo. You can do a reverse out on the label, and then it's a black label with white printing on it, and that looks much less demo-y. When I did my second tape, b/w was out of the question, because I wanted to have a more polished-looking product, so I went for three color, because I wanted to sell it to people. So what I'm saying is, don't go with b/w if you can stay away from it. If you have to have a b/w cover, at least use a J-card. You have to remember that you're dealing with a small surface on a cassette, so, first of all, you want your name big, so if someone's looking for it, they'll be able to find it, and you want them to remember your name. I've used yellow and magenta, real fluorescent colors, with black bold print on top of that. Use colors that stand out when your tape is sitting in a pile of other tapes, or in a shelf in a local outlet. Stay away from, "Here's a Maxell with my name scribbled on it," though I guess that's not going to stop it if it's a good tape. But it will take people longer to get to it. It may sound ridiculous, but I really think that covers affect people. I don't know if the music was necessarily better on my second release, but people looked at the cover and said, "Wow! It looks like you've taken a big step forward."

JEFF: Everybody knows a photographer or artist. I used a b/w photo and then used an oil ink over the top of it, so it almost looks like a drawing of me. Then I just had a friend of mine shoot a full color picture for the inside. You can take the printed information to any local print shop, and they'll do that kind of stuff for you. There was one problem I ran across with this thing called a composite negative. This is important to know, because your work has to be shot down in negative form. I didn't understand the process, and couldn't get anybody around here to do it, so there was an additional charge for them to take care of it. The more organized you are when you send the stuff out, the more detailed, the more precise, the better it will be for you. You really have to get all the details correct, so that when you send it to them, they don't have to adjust anything, because if they do, they're going to charge you.

Is it necessary to make CDs?

JEFF: They are very expensive, and I never thought it was beneficial. It's a lot more risky, unless you have a following.



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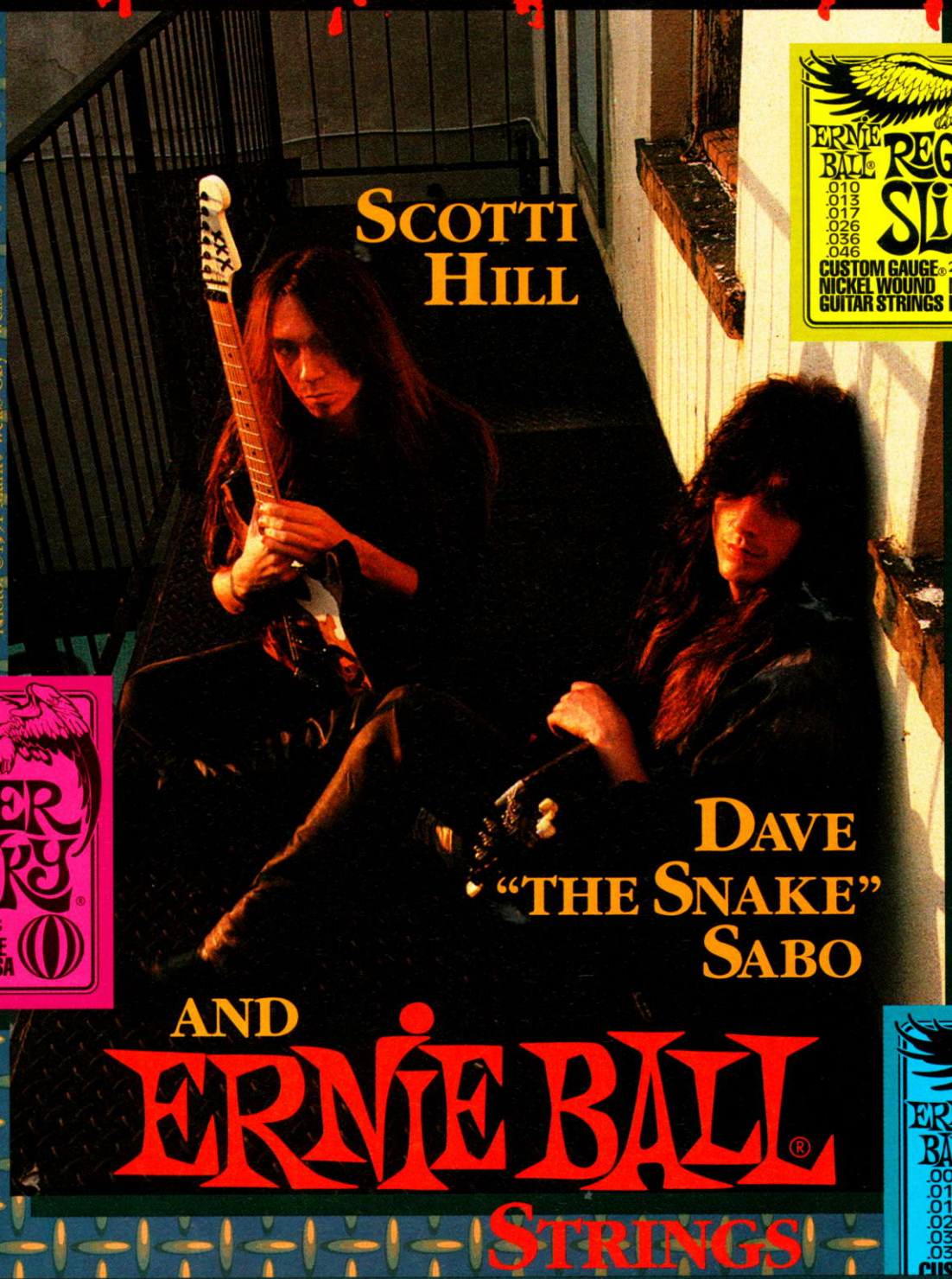

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HOWARD: CDs are going to cost twice as much, but they are almost a must. If you're doing your first project to shop around, I'd say pass on it. With CDs, you have to go to a custom service, and they have a 2000 or 2500 minimum, so that's what it's going to cost you in dollars.

How do you distribute your tapes?

JEFF: I play live shows and sell them at the shows. I also put them in local record stores and music stores on consignment—that means the store is not really buying them from you. Some of the bigger stores won't do it, because they have to deal with distributors, but a lot of smaller stores will take them on consignment. One thing you've got to figure out is how to get the people to know the tapes are at the store. We used to make up flyers and go to concerts and put the flyers on peoples' cars. You can do that to announce your live shows or where to buy your tapes. It works great, and we built up a big following that way. We pulled in about 800 people to our first show just through putting out flyers. But it's up to you to put on a good performance so they buy your tape. Then, six months down the road, you've got a thousand people at your shows and they all know your songs.

HOWARD: Since what I'm doing is instrumental guitar, the easiest thing for me to do was to take a couple of classified ads out in the guitar magazines. Locally, you can use college radio and newspapers, put up flyers, take out advertisements in the local music magazines. If you're going out and playing, that's a good place to sell. I ran my ad for a few months, because repetition makes a difference. If people see it there over and over, they assume somebody's buying it. . .and they are. People mentioned the ad to me even after I had been written about, so it did connect.

Is it possible to get played on the radio?

JEFF: There is a lot of politics as far as radio goes, even in the smaller towns. Stations don't like to play band favorites, because all the bands try to get their stuff on air, and there are usually only a few quality bands in town. But there are certain programs you can get your stuff on. There might be a new music review hour, where they're more open-minded. College radio is another great outlet. You want to get your tapes to all these people. Everything sells your tape.

HOWARD: When you send out your tape, include a bio package, which contains a picture and general information about the band. Also, it's a good idea to send out a sheet that describes what you're doing and describes each song. A lot of times, while a radio programmer might not like the first song on the tape, he or she might get interested in another song because of something they read in the material. Always send tapes to anyone, stations or labels, more than once. The first time it may not get noticed. College stations will generally deal with you one-on-one, and they usually have some time available during the day where they play what you do. Another reason to include written material is because it helps the DJ to have something to talk about before playing the music. If you're selling the tapes, always be sure to include an address. Airplay helped me a lot, because I had a lot of people buying tapes as a result of hearing me on the radio. Someone even used my music to choreograph their modern dance! Getting interviewed in local music papers is also a good way to sell tapes. Most local music magazines will review everything from bottom-of-the-line demos to finished products. Getting written up in the Resume column was very helpful to me, because I started getting mail, and was able to sell tapes to people as far away as Australia.

Can you do the whole thing yourself?

JEFF: If you want to go really cheap, you could get a few cassettes together and run them off a hi-fi VCR. It would be first generation; you'd just have to order the cassettes. There are all sorts of companies that sell blank cassettes. You'll find

Continued on Page 119

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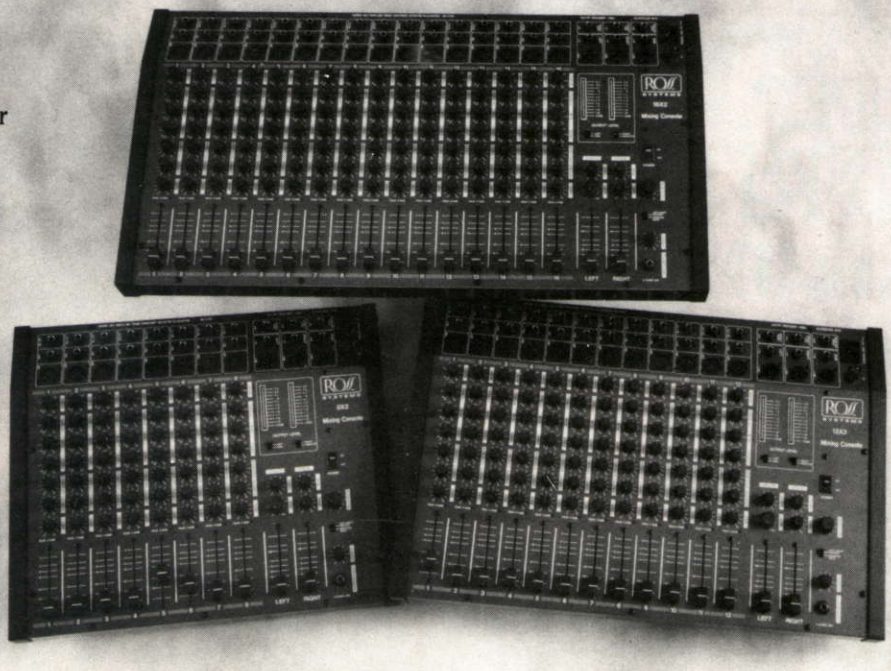

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it in one take, because the mood was there in one take. But, you know, if I'm not happy with something I won't hesitate to say do it again.

Do you punch in at all?

ERIC: No.

Do you do two takes and then do a composite solo?

ERIC: Uh-uh. I hate that.

So you did one whole pass and cleaned it up if you needed to?

ERIC: I don't clean it up. I use one whole pass.

EUGENE: He plays straight through. He goes in the room by himself, shuts every single light off. It's completely black, and he warms up until he says he's ready, and then does it, that's it.

Why do you like the room to be so dark?

ERIC: The mood. I get a better mood playing with the lights down.

How loud do you play?

ERIC: Very loud. All my amps wide open.

Do you play solos in the control room?

ERIC: No. I'm in there with my amps.

You've got to listen through headphones for the rest of the song?

ERIC: Yeah, but I can still hear my amps. There's my amps right there, and I'm sittin' right here in front of them, just like this.

Who wrote the instrumental, "High Anxiety?"

EUGENE: We both did. The instrumental was created in the studio out of jams. We would come in the studio around 12 o'clock. Eric would start jamming on a guitar, we would pop in, and we could jam for two hours and get warmed up. One day Jim Gaines goes, 'I think we should have an instrumental on this album, because out of these jams we could get some cool instrumentals.' I said, 'All right, let's go,' and we started thinking about them more and more every day as we would jam.

So you'd warm up for two hours before you'd start playing?

EUGENE: It all depends. For myself, when I'm doing a solo, I take a good hour before I let my hands warm up, then I go in there and warm myself up and jam.

Do you jam on the tune you're going to be recording?

ERIC: I don't like to practice on it, because if I practice on it, I mess up. I warm up on a lot of King's X songs. They're a great band.

The band has a gospel element with the blues, Stevie Ray Vaughan/Hendrix influence.

ERIC: Gospel is our background. Eugene and I played in church before this. Our mom doesn't approve of us doing this, but she's taking it as though we have to make careers for ourselves, doing our own thing. She thinks we're playing for the devil, or something like that.

EUGENE: She's real religious.

ERIC: That's what she sees. She's a church-going person, and our whole generation is sanctified people. That's how it is. We've got to pursue our own careers.

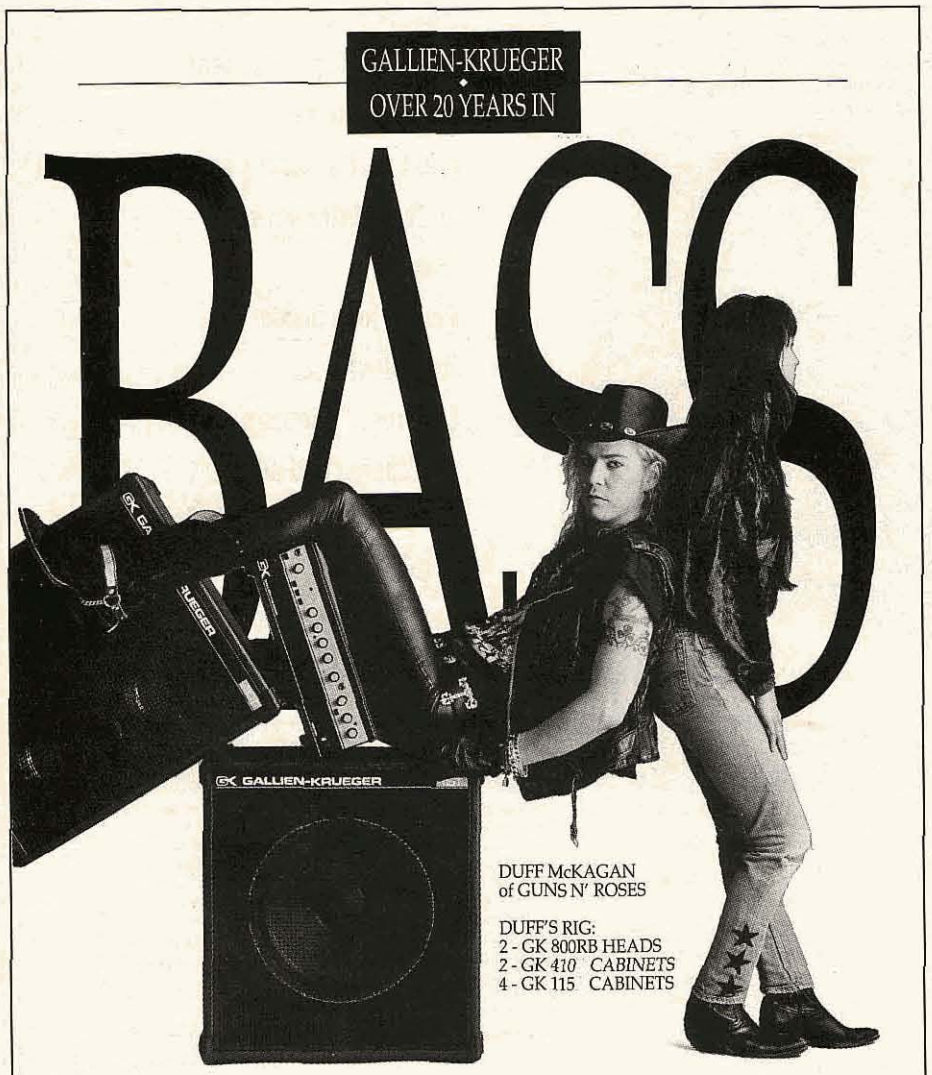
EUGENE: It's gonna be difficult, 'cause Eric is still in school. When the whole deal was approached to her, mom says, "Look, I don't care what he does, but I want him to finish high school and go on to go to college." That was the deal. We can only tour in the summertime, 'cause that's the only time Eric has off from school.

Eric, will you be living up to the deal and going to college?

ERIC: Before this came about, I was gonna be a truck driver, like my dad. But, once all this started coming in heavy rotation, my mom started realizing that I got this big thing, big time record thing. I know I'm taking a chance, not to last a long time, but I got this big time thing. Once I get out of school, I'm just gonna get out there and hit hard, play music, make money, sell records and stuff like that. They said, 'If you think that's what you want to do, if you don't wanna go to college, then we understand.'

Does the deal exist?

ERIC: Well it did, but it don't no more.



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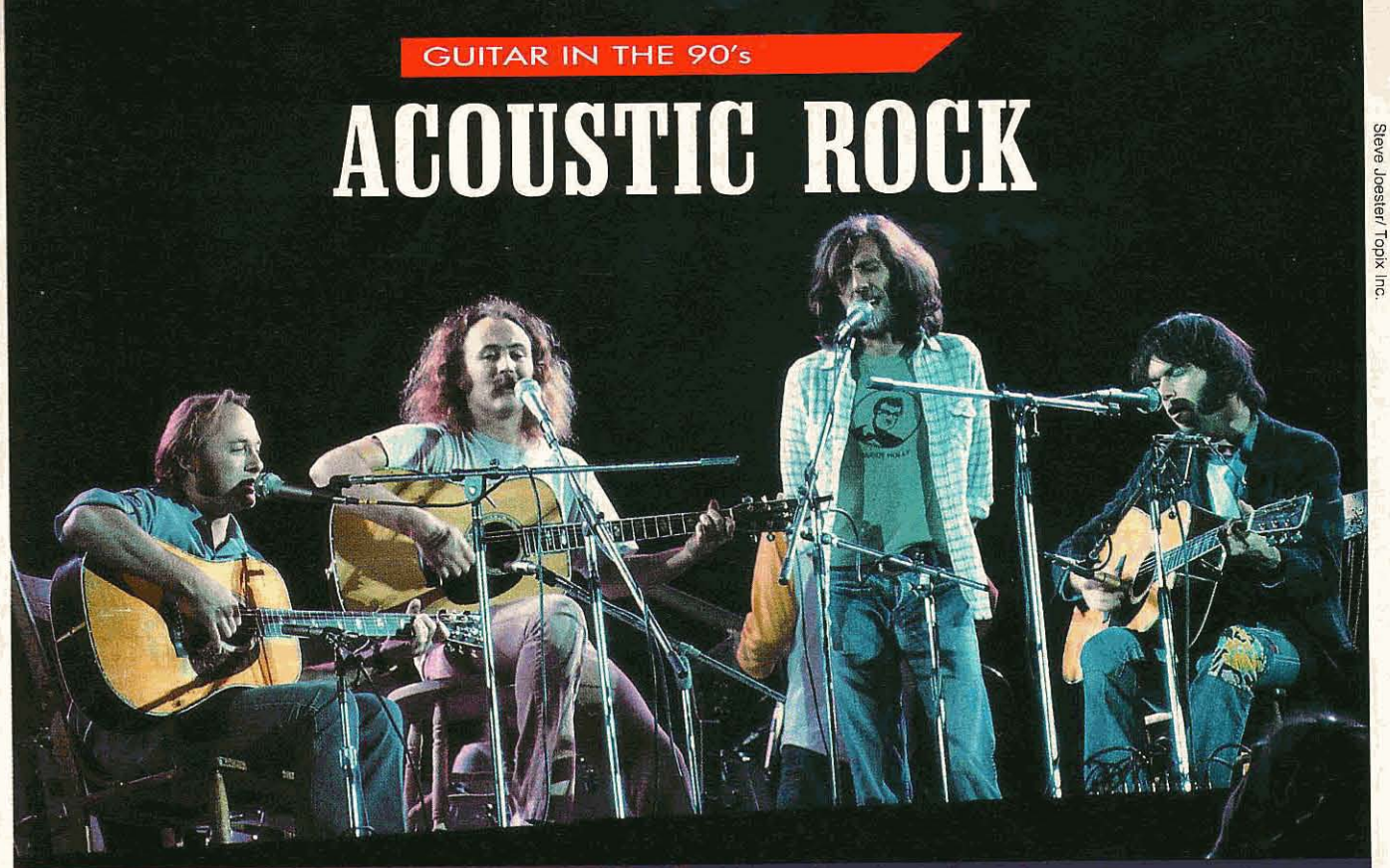


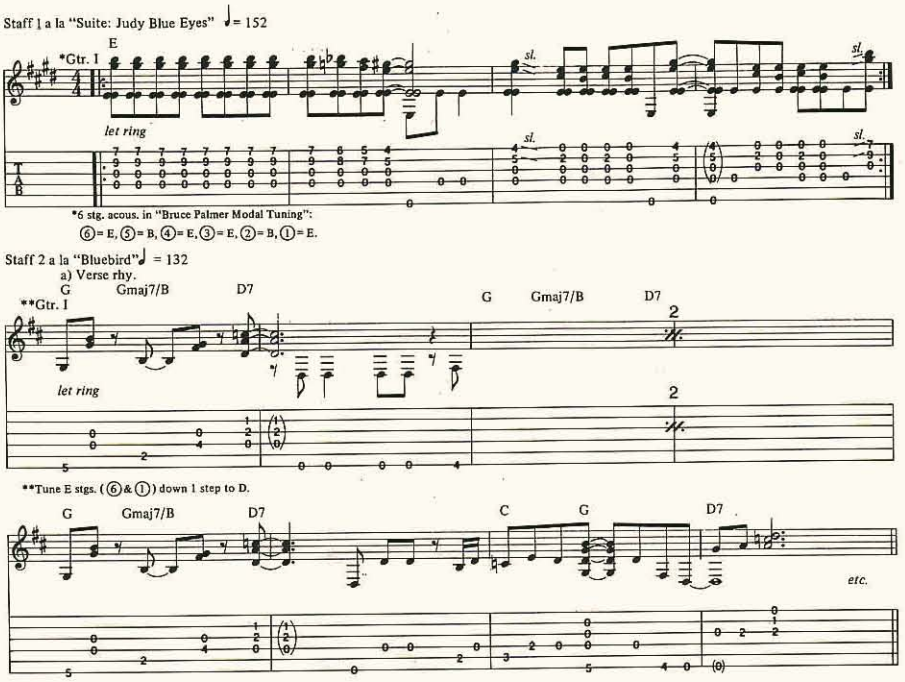
Steve Joester/Topix Inc.

BY ANDY ALEDORT

With the flood of acoustic "metal ballads" by so many of today's bands, and the appearance of groups like Aerosmith, Poison and Ratt on MTV's "Unplugged," the use of the acoustic guitar in rock music must seem to many like some newfangled trend. A trend it most definitely is; after the success of Guns N' Roses' "Patience," just about every rock band had to have at least one "acoustic" tune, or at least a tune with an acoustic intro. But the return of the acoustic guitar to the forefront of rock is obviously a welcome development; just look at the phenomenal success of Extreme's Everly Brothers-y "More Than Words," which features solo acoustic guitar backing two-part vocal harmonies.

The presence of acoustic guitar in rock music is nothing new, however. Acoustic guitar was at the inception of rock 'n' roll, one prime example being the early Elvis Presley Sun sessions, on which Elvis played acoustic rhythm behind Scotty Moore's electric. In the early to mid-'60s, acoustic guitar was integral to many of the hits by the Beatles and the Rolling Stones, and in the late-'60s to mid-'70s was a big part of Led Zeppelin's sound, as well as the progressive rock of ELP ("Lucky Man" and "From the Beginning"), Yes ("Roundabout" and "Mood for a Day") and Kansas ("Dust in the Wind"). As the sound of the acoustic guitar has returned with a vengeance, let's take a look back at some classic examples of acoustic guitar in rock.

Three mid-'60s rock supergroups that relied in part on the sounds of acoustic guitar were the Hollies, Buffalo Springfield, and the Byrds, and the group composed of one member of each band created one of the most successful bands ever—Graham Nash (the Hol-



lies), Stephen Stills (Buffalo Springfield) and David Crosby (the Byrds) joined in 1969 to form Crosby, Stills & Nash, whose beautiful vocal harmonies and songwriting skills made them legendary. The band's first single was the 7½ minute "Suite Judy Blue Eyes," which features great guitar playing by Stills throughout. For the primary riff guitar, Stills played acoustic tuned to what he calls "Bruce Palmer Modal Tuning," named after his Springfield bandmate. The tuning, low to high, is: E,B,E,E,B,E. All these E's and B's create a big, droning sound, and a very unique effect. See staff 1. For the complete transcription of this tune, see GUITAR, Jan. '89. Stills picks with his fingers, and plays this part with a lot of rhythmic drive.

Another great example of Stills' acoustic work can be heard on the Buffalo Springfield classic, "Bluebird." For the rhythm guitars on this tune, Stills tuned both E strings down a whole step to D, affording him some unusual chord voicings and sounds. See staff 2a. "Bluebird" also features a great acoustic guitar break, over which Stills plays some inspired improvisation, leaning on the possibilities afforded him by the open D string. See 2b.

Let's blast back to the present for a moment to examine the great acoustic guitar part on Extreme's follow-up to "More Than Words," "Hole Hearted." Nuno plays this part on a 12-string acoustic guitar, and begins by sliding a II position D chord on the top three strings up a whole step to E, played over the open D string. This E/D sound was also used to a great extent by Pete Townshend for the "Overture" from *Tommy*. Nuno then slides up another fret to create a Dmin7 voicing, moving into the main lick for the tune, based on A Mixolydian (A,B,C♯,D,E,F♯,G) and utilizing open strings. See staff 3.

Jimmy Page always incorporated acoustic guitar (and other acoustic instruments) into the music of Led Zeppelin, and the strong Zeppelin-influence on today's bands is a primary reason for the resurgence in the use of acoustics. Every Zeppelin album features acoustic guitar: "Babe I'm Gonna Leave You" and "Black Mountain Side" from *Zeppelin I*; "Thank You" and "Ramble On" from *Zeppelin II*; "Gallows Pole" from *Zeppelin III*; "Goin' to California" and "Stairway to Heaven" from *Zeppelin IV*; "Over the Hills and Far Away" from *Houses of the Holy*; "Bron-Yr-Aur" from *Physical Graffiti*; and the list goes on. "Over the Hills. . ." opens with a highly unique rhythm part that has since become required knowledge for all rock guitarists. See staff 4. This part is doubled by 12-string the second time

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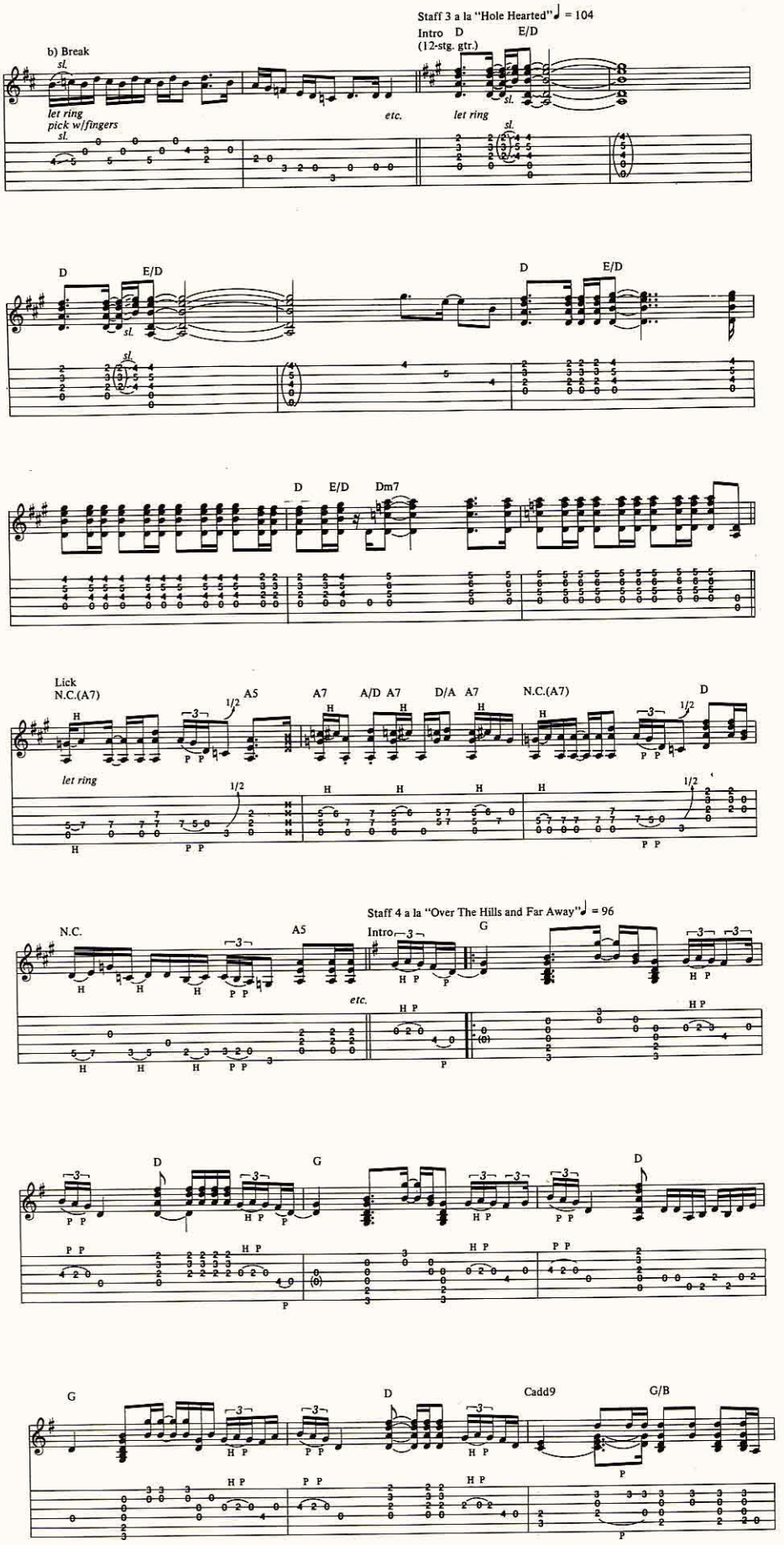

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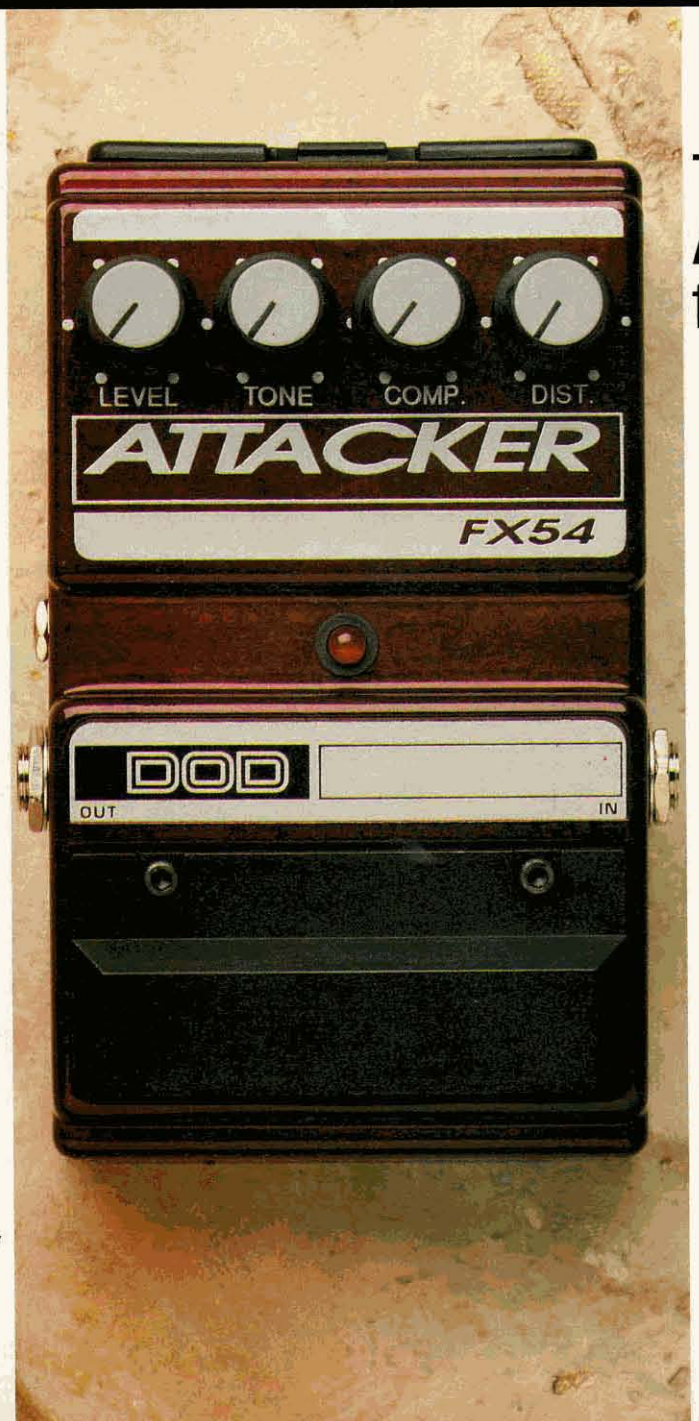

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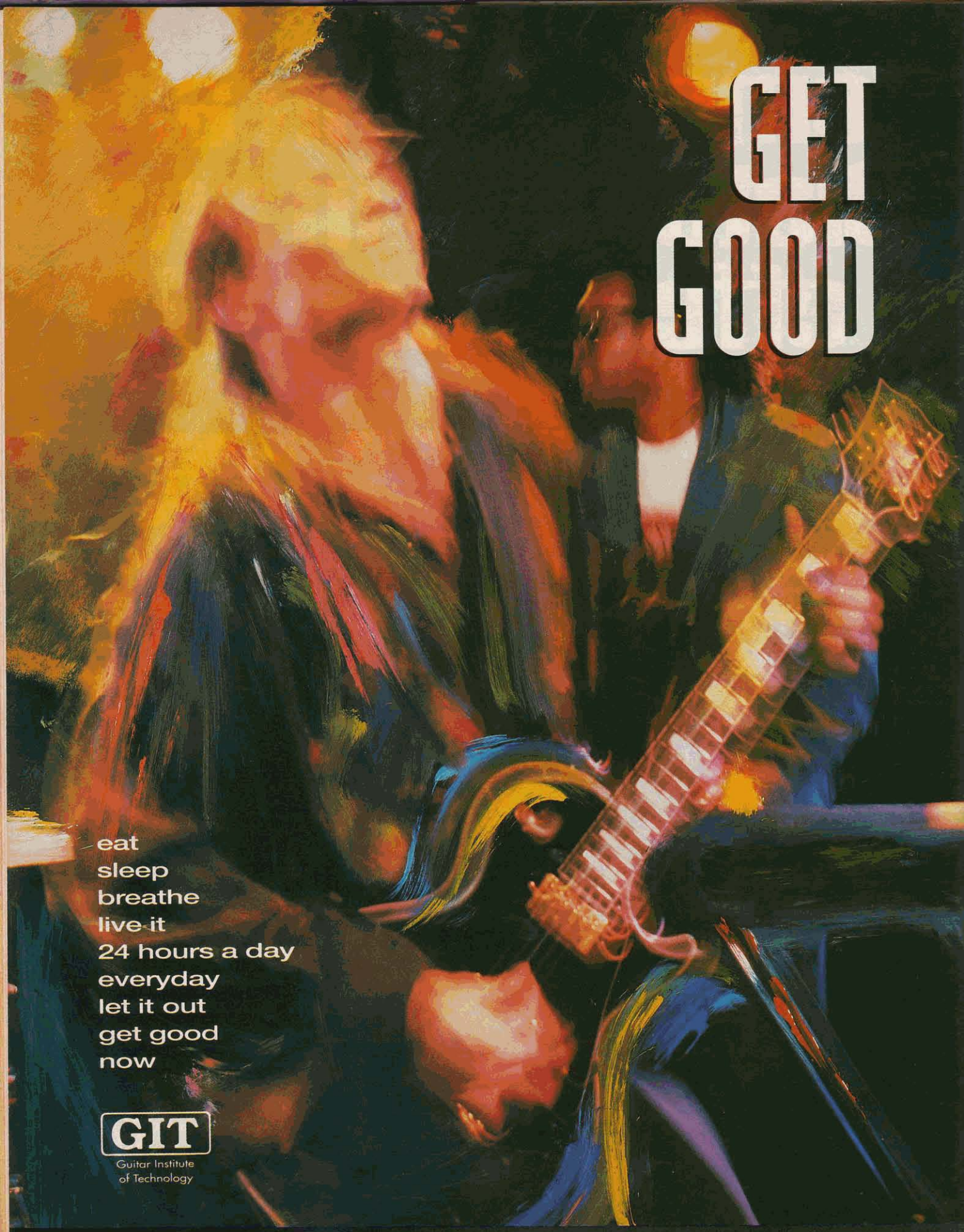

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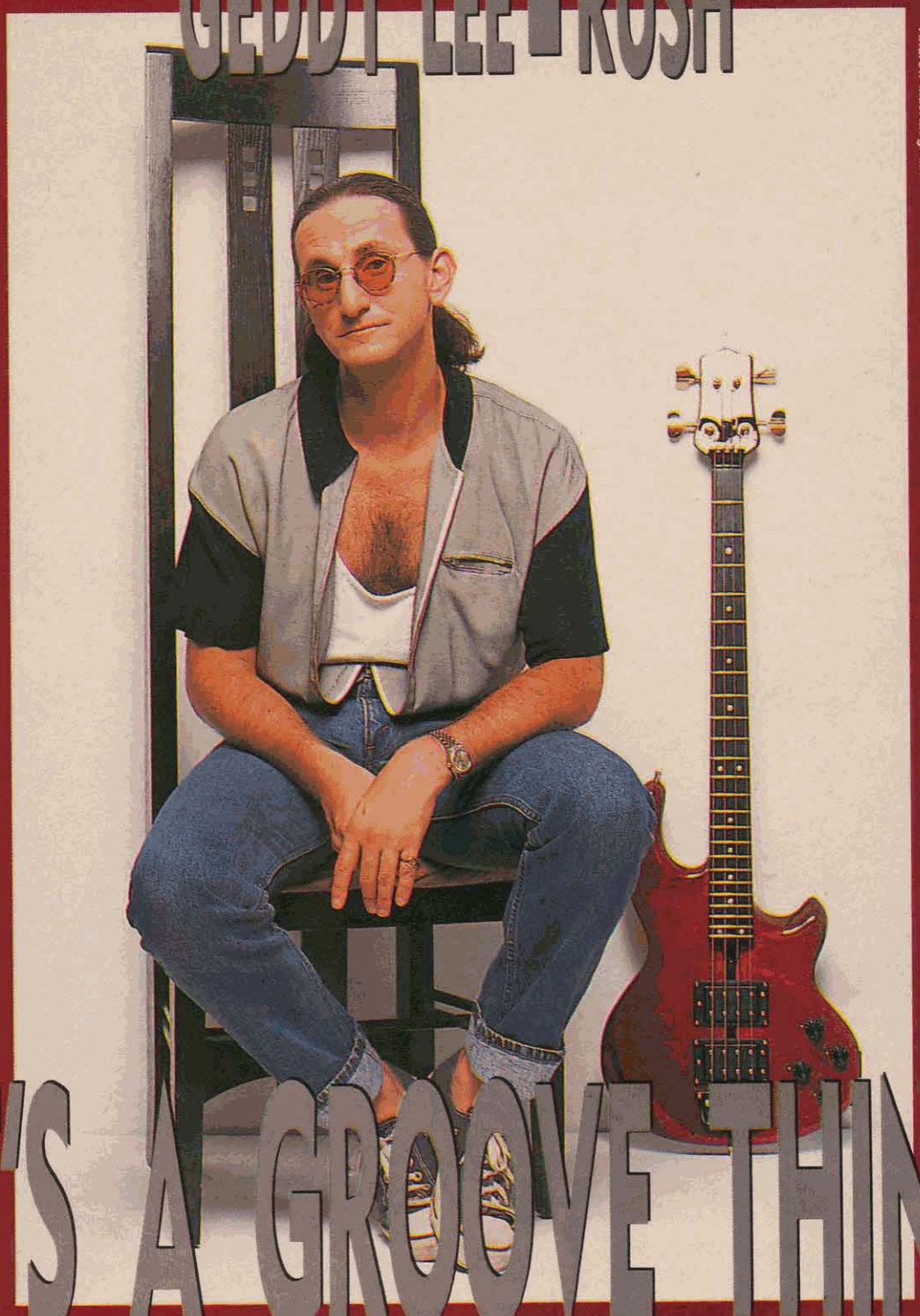
GEDDY LEE ■ RUSH



Andrew MacNaughtan

IT'S A GROOVE THING

18 albums into its career, Rush continues to explore new sounds and styles. *Roll the Bones* has a taste of rap, a bit of funk, and a bigger "groove" than we've come to expect from this Canadian trio. Neil Peart has chosen to be more straight-ahead, leaving room for Geddy Lee's bass playing to be more aggressive. And while he's stepping out on the bass, the absence of keyboards puts Alex Lifeson's guitar in center stage for the first time in a long while. As the band prepared for a major tour, Geddy was eager to talk about how all these changes have occurred.

BY JOHN STIX

Roll the Bones is your clearest example of a rock trio record, damn the keyboards. There's also more bass playing.
Right. Well, that's interesting. I went with such a different bass tone on this album. I use a new WAL bass. It's got a slightly richer tone. I decided to get rid of some of the twang and get into being in the lower ranges, just grooving with the bass drum a bit more. I've gone back and forth as to whether people would take it as not enough bass on this record, or 'where did the twang go?' I was hoping that people would appreciate the fact that it's a more subtle approach. But at the same time, there's a lot of real activity going on, and grooving with the bass drum. I have a lot of fun playing bass on this record, and there's a lot of stuff happening with the drums. It's interesting that you honed in on that.

You filled a lot more holes than you have in the recent past.
I really got into grooving on this record. There are a few times where the bass approach is more subtle, to let the song be, rather than to push myself up too forward. There are other times where we just ram it.

The clarity of the mix is excellent. Everybody has his own sonic space. Alex said a lot of it was designed into the songs.
To me, that's the way to do it. If you have to fix something in the mix, that means there's something wrong with the arrangement. The more experienced we get at making records, the more we appreciate the placements. That's also something that we learned a lot from Steven Tayler, the engineer we've worked with on the last two records. That is, when you're doing an overdub, really examine its purpose. What is the range, musically? Where is it going to slot in? Not only the part, but the sound of it. Does it have its own place? Is it serving enough of a purpose to take up that much space on the track? It's about building the track up so that everything does have its own place, and it becomes an arrangement thing. In the past, we've put all kinds of cool stuff on, and then tried to juggle to get it all in there, and sometimes you just can't, because you've got too many things sharing the same place. It's like, there's not enough room for all you guys in here! It's very hard, at one stage in your life, to accept that you can't put five great ideas on one song, 'cause if they're all great ideas, why shouldn't you be able to use them all? The fact of the matter is, you can only appreciate maybe two of the five, so don't get precious about it, and make sure that the fundamental things are there, and the things that really serve the song best are there. Remove the other ones. It's not a crime to remove them.

Will you save those for a rainy day, or try to place them elsewhere, 'cause they were great ideas?
No. You've got to have confidence that there'll always be another great idea coming down the road, so don't worry about it. Make sure the song sounds great, and you've accomplished the goal.

Was there a reason you felt that you groove more with the drums on this? Is that something that you knew going in? Is it something you wanted to do that you haven't in a while?
No, it just happened. Obviously, the tempos the songs were written at, and the way the drum parts developed, go hand in hand into making the song groove the way it did. But I didn't really expect it to be such an easy groove, especially considering how quickly everything came together. The rhythm tracks of bass and drums were basically done in four days, which is unheard of for us, and unheard of for a lot of bands. That, again, was the result of having solid rehearsal time beforehand. Pre-production paid off in spades for us. We spent ten weeks pre-producing, got all our arrangements and writing done in advance, had time left over for just plain rehearsal, where I would take the drum tracks and be able to play on my own, and we were playing real well just grooving together. When the tracks went down so quickly, we looked at each other, 'Uh-oh, something's wrong. We recorded too quickly. That must mean the songs were too simple.' But I think it was that we were just more prepared than we expected ourselves to be.

Where did the funk of "Roll the Bones" come from?
I think there are grooves that you always want to play with, and I intentionally wanted to write a few more than usual songs at a kind of mid-tempo. I think that was a good kind of limitation, because in a way, it forces you to examine that tempo, more than we have in the past. To keep every song different from the other, you've got to play around with slightly different feels, and Alex and I locked into this funk, and I use the word very tentatively. We're talking about three white guys from Canada, you know. So we have this section that was relatively funky for a rock context, and we really liked the way it grooved. Neil had also given me some samples to work with in my drum machine. He assembled a few rhythmic patterns that were very funky, 'cause we talked about at some point doing something that had a bit of that kind of edge to it. So we used them when writing the song, and it really paid off.

You played with funk ideas on the instrumental, "Where's My Thing."
That was actually written to a basic four on the floor bass drum beat.

I heard Neil was asking for an instrumental.
We kept saying to him, "We're gonna write an instrumental on this record," and he goes, "Great!" That started on _Presto_. Every time we got halfway through it, I could see in the corner of my eyes this lyric that really suited the part, so it's like, 'All right, never mind, the instrumental can wait.' So this time, we kept it up and and finally he said, "Look guys, no more lyrics until you write it. Get it together!" So we said, "All right." It could have been a song, but we kind of left it as a challenge of being a good instrumental track.

Is this your WAL bass? At one point you used the producer's bass.
That was way back on _Power Windows_. I used Peter Collins' WAL. That was the first time I used it. Subsequently, every record past that was my own WAL. But this time, we had another WAL that I had ordered, and it had a slightly larger body, and I figured the biggest sound difference is 'cause it's a red color (laughter). I plugged in, and it sounded different. It still had all the right WAL characteristics, but it had a little deeper, more resonant bottom end. I loved playing it. It felt really good and gave instant gratification on the bottom end. So I thought, 'Screw it, let's go in this direction, sound-wise. Let's have a slightly thicker sound.'

Is the basis of the sound direct to the board with a bit of cabinet?
Most of the sound is DI, and I used the small Gallien-Krueger amp, miked. Surprisingly, I used that for more bottom than for top, because I find that WAL has top to spare, and with a little bit of EQ magic you can get all the twang you need. I used the little amp just to get the air moving, so you've got that kind of 'real' bottom end, air moving.

Why wouldn't you use a 15 or 18 inch speaker?
It's excessive. I don't think you need that. You just need a little bit of air movement. With a good engineer, you can get it out of a small speaker. I think it's too out of control to try to record those huge speakers, myself. You get a lot of overtones, undertones, and all kind of stuff moving around.

When you're recording your bass and drums, is Alex also playing in the room?
No. Usually we build a bed track of guides, where I'll lay my SMPTE keyboard track down, beginning to end. Actually, this time we saved a lot of trouble and a lot of time because the arrangements changed so little from the demo stage to the album. We actually used the demos, stripped

them on a piece of digital tape, and had the demo bass, guitar and keyboards and vocals all on a couple tracks, and Neil played to the tracks. Then I'd go in and redo my bass.

You don't have to worry about live headphone mixes and you have a solid thing going through for Neil.

Yeah. The three of us haven't played live since *Power Windows*, and even on *Power Windows* it lasted about two songs, and then we decided to go this other route. Peter Collins introduced this technique to us, that is by far, from Neil's point of view, the best way to record Neil. He works much better under pressure, and he's so prepared that it's a lot more concentrated to be able to just focus on him. Give him the track, and nine times out of ten, he *does it on one take. It's like, 'Here's your* track. You don't have to worry about how the bass performance was, or if the guitarist screwed up, or whatever. Just go for it.' He really likes that. If he screws up in one section, he can easily drop in and drop out.

On the liner notes you give thanks to the birds. What's that?

I've become a birdwatcher in the last few years. Outside of our window at the rehearsal hall, there were some dilapidated birdfeeders, and I made sure we fixed them up, and started putting feed in them. It was just a glorious thing to look at, as you're writing.

Do you guys write on command more than waiting for the bubble of inspiration?

I work best under pressure, and I don't mind doing it like that. For me, it's important to have my batteries charged. Writing on the road used to be a necessity. To do it now would be really hard. It could be done if I had to do it. I feel much better having a break from everything. It's a motivational thing. When you finish a tour and come home to a couple months of rest, you're dying to get back to work. To me, that enthusiasm is worth its weight in gold. So give me a couple months off, give me a date to go in, and I'll just start writing. Then, to me, the whole album becomes a time capsule, a photograph of that point in your life, musically and emotionally. I really like that idea. It's like a test. What are you going to do? What have you been going through; how will it come out? From now on, when I hear those songs, I think back to what we were going through as people, as musicians, where our influences were, what we were thinking. Sometimes you think, 'How could I have been thinking that?'

Do you work on one song at a time, as opposed to finding a cool part, but it worked better in song D?

Sometimes that happens, and sometimes you get the verse and the chorus, and you leave it, because you've got that song so far. I like things to happen naturally. In the past, I used to sit with a song and work at it till it was finished. Then sometimes you ended up with a song that was cleverly arranged and had a lot of work done on it, but it sounded like you had a lot of work done on it. Most of *Hemispheres* is like that. It's hard to think of one off the top of my head, but there are a number of songs that have been like that. Whereas now, I think we have a little more confident and relaxed approach. We'll go 'I'm happy with the way *this verse is working. It's going in the right* direction. Let's put it back and get something else started.' Then we come back to it with a fresh ear, and suddenly it seems very obvious. One thing Neil always says, "When you know what you've got to do next, it's a great time to stop." It's great to come back into it the next day with a real *good starting point, and you're fresh.* I like to work first thing in the morning. To me, the most creative time is after breakfast. I'm just chomping at the bit to get in there and start working.

Does Alex work at that time, too?

Usually I'm sitting in the studio waiting for him to finish his exercises, so I get a head start on it.

He told me he thinks he's waited about five or six days for all the 10 or 15 minutes you're late.

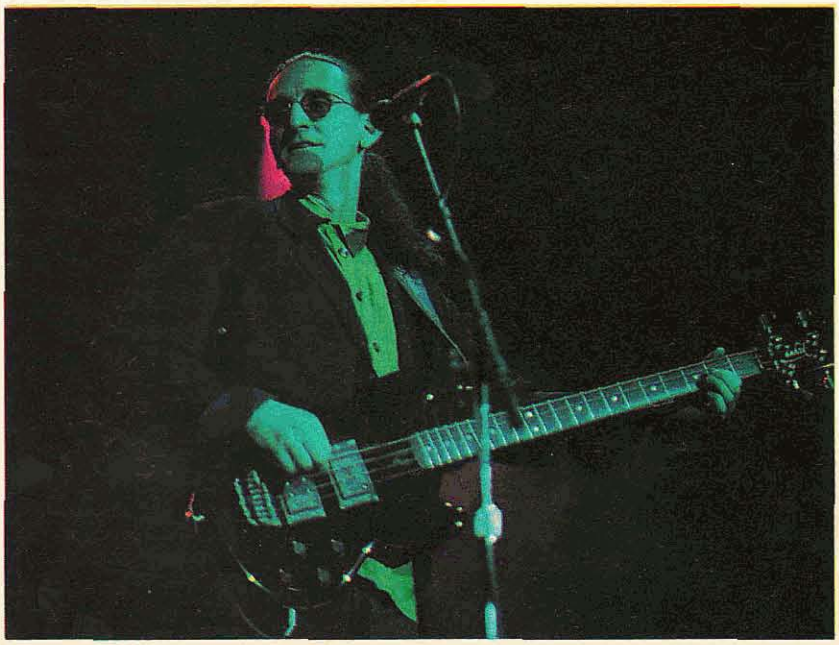
It's a combination, because when a song starts taking a particular direction, he's got to take a break. I'm usually doing all the computer operating, so when I'm doing an arrangement, the poor guy usually gets a half an hour of inspiration, and then he has to go out and watch TV for 20 minutes. He can't stand to sit in there while I'm organizing all this stuff.

What are you putting on computer?

I put the entire arrangement on. I use a drum machine for setting a very basic drum pattern, for verse, chorus, and bridge for the whole song. I have it arranged from beginning to end, and whether it's got keyboards in it or not, I put down SMPTE code. We tie that to an 8-track tape recorder, and that's how we write. We've got the entire arrangement on 8-track. Once we decide where the verses, bridges, choruses all go, I spend the next hour pulling my hair out using computer arranging to actually throw the arrangement down there so that we have it. Now we can work on the guitar parts, bass parts and vocal parts in detail. Once the fundamental is written, we go back and rewrite, to make sure, 'Okay, this IV chord inversion could be more interesting,' or 'The vocal could be layered here. I'll try double-tracking, or some harmonies.' We basically build the whole arrangement. On this album, it changed surprisingly little from that 8-track version to the final album version.

***Historically, keyboards have been much* stronger in Rush. Alex said the keyboards would be all on there, and he had to find a spot around them. Were you aware the keys once took up so much space?**

Not to the degree that we became aware of it later. To me it was a new toy, a new texture. It was very much a contemporary *attitude in record making at the time, and* something that I was interested in and wanted to learn from, and that we all wanted to have on the record. The mistake we made was not in getting into keyboards that heavily; the mistake was doing them first. The mistake Alex made at that time was not being prepared with solid guitar parts before we did the keyboard overdubs. You have to realize that he would write in a very basic way, so he would have temporary parts worked out by the time we went in to record the keyboards. That was his mistake, because there was too much open in the music. If he would have done the preparation back then that he does now, which is an incredible amount of preparation, there would have been less room to do keyboard stuff on, because that would have been a definite part. There were a lot of things that were indefinite coming from his side of things. He wasn't prepared enough, early on. Whereas everybody else had their parts worked out. That left it open for this onslaught of keyboards. So, it was a two-



Anthony Cutajar

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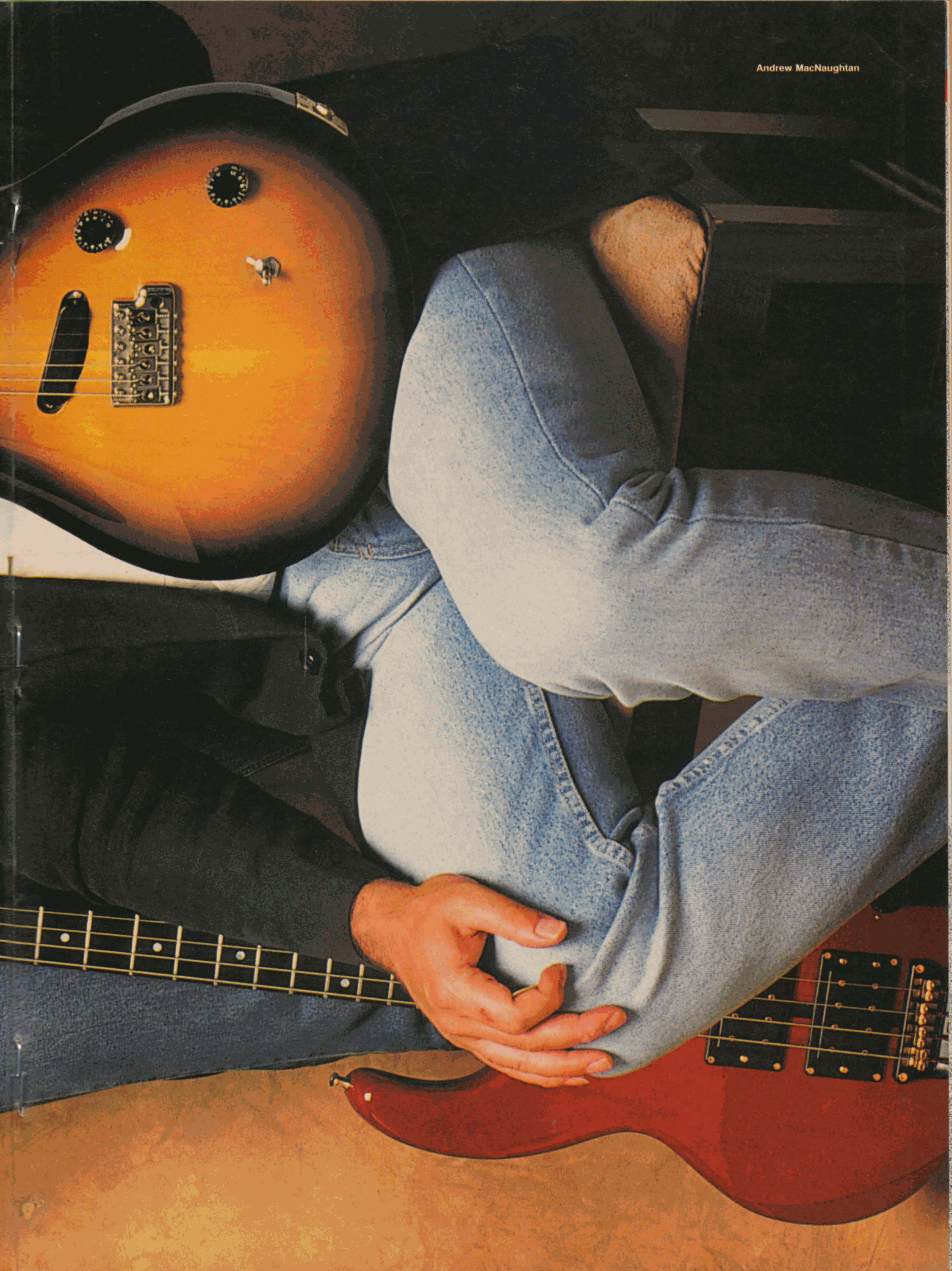
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Ross Halfin/ Zlozower

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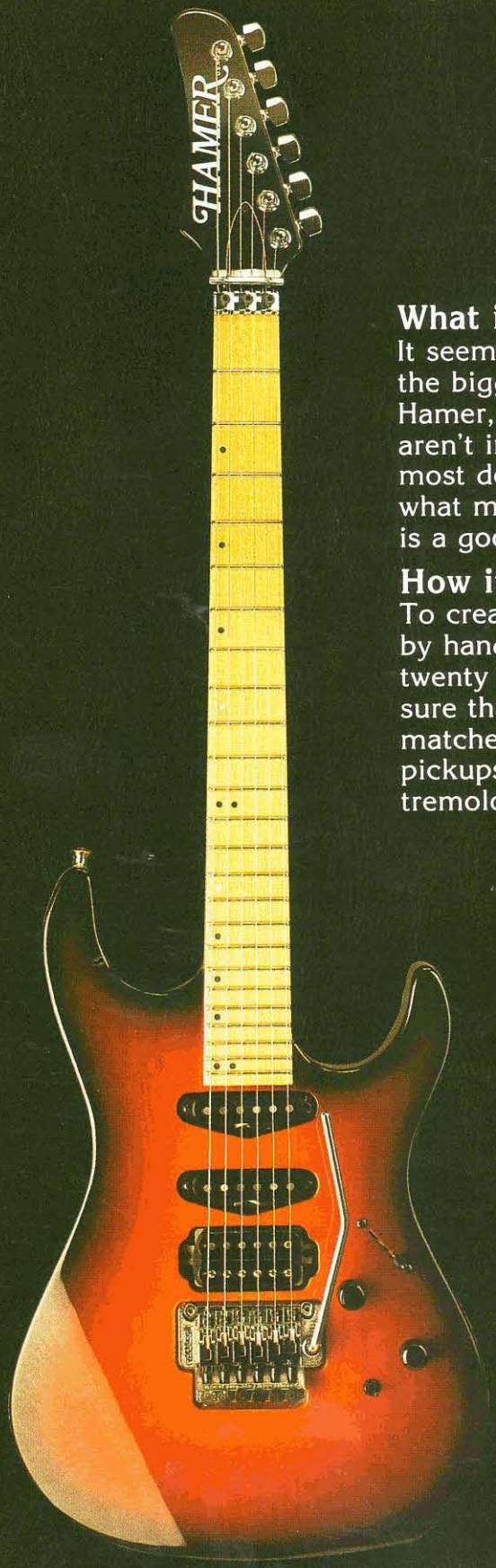

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JASON NEWSTED

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When Jason Newsted joined Metallica in 1986, he had just over a week to get ready to perform headline duties for the Japanese tour in support of the *Master of Puppets* album. Even worse, he was asked to fill the legendary shoes left vacant by the sudden death of original bassist Cliff Burton. Jason jumped in with both feet and soon became an accepted member of Metallica, but by his own admission, his bass playing was invisible on the *And Justice for All* album. It's only been in the last year that he's felt a full-fledged member of the band. It's that confidence that allowed him to make sure the bass didn't get lost in the mix of the latest Metallica release.

Jason's bass sounds a lot different not only because he has a prominent groove in the mix, but also because, as the result of a concerted effort by co-writers James Hetfield and Lars Ulrich, the bass parts had their own special place in the music. For *And Justice for All*, Jason found himself down-picking a lower version of James' heavy rhythm guitar parts. This time around, they worked to create distinct bass parts that let Jason carry a true bass line.

Jason's expanded role on bass contributes quite a bit to the more soulful sound of the 12 songs on this new album. With only two outright thrash songs in the bunch, the slower tempo allows Jason's bass to be a strong anchor for the music. He still uses his aggressive down-picking attack style, but now he applies that technique to holding down the groove.

Why are you in the studio during the mix?

Last time I got screwed in the mix, so I wanted to make sure the bass is big enough. As it turned out, I didn't need to worry about it with Bob Rock producing, which is really cool. I'm learning a lot from seeing Bob work. Our other producer was more of an engineer.

Why was the bass so muted on *And Justice for All*?

I had been duping the guitar parts. That's a lot of real fast picking and a lot of left hand movement, instead of laying down the bass line. James' guitar covered so much frequency that it was difficult to fit a bass into the mix. Since I was playing the same parts he was, and he played them cleaner, he ended up in the spotlight. My thing was just kind of slopping it up. I pretty much could have played all the songs standing on my head,

Continued on Page 94

BY TOM FORSYTHE

Ross Halfin Zlozower

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Photo: Ross Pelton

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Ross Halfin/ Zlozower

BY TOM FORSYTHE

Lars Ulrich has always been the renaissance man of Metallica. As the principle writer, along with vocalist and rhythm guitarist James Hetfield, Lars defines the musical direction of Metallica. The Metallica sound begins largely in the studio at Lars' home in the San Francisco area's East Bay. On the latest Metallica release, Lars asserts the musical quality he's always brought to his drums into every pore of the Metallica sound. In place of their trademark extended free-form thrash musings are song-based riffs and a real rhythm section, defined and maintained by Lars' booming double bass. Gone are Lars' odd-time rhythms that so fascinated and confounded fans and detractors alike. In this album, Lars lays down a recognizable rhythm with bass player Jason Newsted.

Lars hasn't forsaken the musical quality of his playing. He still knocks out some impressive fills. His cymbal crashes might still come at unconventional places, and his tom accents still jump out aggressively, but it's all done in the service of more straightforward songs, and exhibits the mature restraint that defines the overall feel of this Metallica release. As a writer and bandleader, Lars extends his musical sensibilities throughout the Metallica sound by emphasizing groove over speed and by evoking diverse moods rather than relying on the go-for-broke mania of previous Metallica releases.

It sounded like the drums had more attack. What are those?

The recording is actually a Gretsch kit. I wanted to get more of the attack, and tried different drums. When we found the Gretsch kit, we knew that was the kit.

But you liked your sound before.

Yeah, but you gotta understand that in the recording environment, it's a completely different vision. When you're on tour, you play different arenas every night, different P.A.'s. When you have drums you're comfortable with, that sound good and that have Tama's good hardware, you stick with them. In a live situation, it doesn't really matter if you have A, B or C. You have samples and different conditions. Every time you go in to make a record, you go through the possibilities, just to double-check. Your vision changes. What sounded good three years ago

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Continued from Page 91

but I wasn't laying down bass. This time, we all tended to grow up a bit, especially me. I always knew that the bass was supposed to be the bass. Now I just brought it to realization. Finally I'm playing a real bass line. Every once in a while I'll still dupe the guitar for fun, but it's not the only thing I'm playing. It's the first time on a Metallica album where there's a rhythm section going on with me and Lars on drums. It's just a matter of bringing some dimension to the sound. Bass holds everything up now, and the bass drum is still able to kick through.

Did Bob Rock contribute to that?

Bob was really good in knowing what to listen for. I always just plugged in my amp and played. But with Bob, we went through lots of different equipment before he was satisfied with the sound.

What was the recording method?

It was a combination of direct and three different amps. We went through 25 different basses. Live I always use an Alembic bass. In the studio, we got good results with this old Spector from 1983. It was hand-made in America. After going through my extensive bass collection—all the old P-basses, the Thunderbirds—to just everything possible, plus all the new-fangled crap, we ended up with the Spector. Bob knew what we were listening for.

What about the amps?

We ended up using SWR through 18's for the low ends. We used Trace Elliot and Crown power amps through a Marshall cabinet for a mid-to-high 'clicky' type of sound, and we used a direct line for warmth. We used old SVT tube heads and 8x10 cabinets for the main body of the song. That main combination brought a great sound all together. It was divided through two different rooms in the studio. In the big room we had the main body throwing long into microphones. For the low end and the very high end we had a short throw, with the mikes right up on the cabinets. That's a lot different. Before, I'd just take my bass rig in off the road and set it up in the studio. It was my live sound and I'd put it on the record. I didn't know to go after anything else; now I do. That's Bob Rock's influence.

Is that the set up for all the songs?

We used it on everything except "The Unforgiven," where I used a '59 Fender P-bass, but through the same amplifiers. Hopefully one of the best metal bass sounds ever recorded.

What will you do to replicate this live?

I'm back to SVT heads and cabinets. I'm still using my Alembic bass. It's a custom-made stereo 5-string bass. I picked out the wood at the factory up in Santa Rosa, about two hours from my house. I helped design the electronics. It can pretty much take a building down.

Did you get involved in the music at a different stage?

I got in quite a bit earlier. I had to hold myself back a lot. I've been listening to a lot of blues and soul since the last album. Motown is big with me, so I was hearing a lot of bass. And I just got into listening to blues players over the last couple of years, and with them, I saw that the bass is what everyone rides on. The toms are there and the snare comes through, but he could be all over the place—the way Lars is, he's very musical, which leaves me to lay down the rhythms. Lars always plays to guitars on his monitors. He tries to follow them, so he ends up all over the place. On the last album, I had to follow him and still keep the bass part. Now I'm laying down an actual rhythm.

What do you play to now?

I still play to the drums, but we've both simplified our playing. That helped make it a much stronger unit. We're working as a team instead of trying to play as many different notes at once.

Are you still picking?

I still pick just about all the time. I did a little bit of fingering on the more mellow songs. I played some 12-string bass and did some fingering.

Did you change your technique?

No, I just think more about the notes and where they fit in. It's more a matter of imagining what the bass should sound like when all we have is the rhythm guitar line. Bob Rock was a lot of help. He was always seven steps ahead of me. He could hear that final product when it was just drums and guitar. It's kind of scary. I never worked with anyone like that. Fleming had good ears. He listened for tightness and the solidness of the song. James and Lars have good ears for that, but Bob is gifted in listening for the musical aspect and piecing things together.

In the recording, what was the sequence?

We did drums and guitar first—always have—since the songs are written on guitar and drums. James and I both hit our instruments very hard, so the tuning was pretty hard. He'd start in E, but pretty soon he'd be at E sharp. We'd have to calibrate the tunings to concentrate for his aggressiveness. That's something Bob picked up. I couldn't even hear it.

How does the writing happen?

We all make tapes at home and throw them into a pile. We piece through them, picking our riffs from here and there. This time everybody submitted tons of stuff. It was really hard, because there were so many good riffs. But, as usual, Hetfield comes up with the coolest riffs, so that's what you have to use. I get one

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credit because I came up with one cool thing. It was a different mood thing. That's "My Friend of Misery." It creates a real mesmerizing feel. I had this quiet bass thing with lots of picking. Lars wanted me to try something in the same vein but using different tones. When I did that, I put a guitar part over the top, and they liked it. That created the bass line for the whole song, and Lars and James took over writing the rest of the song. That was the very last song on the album. But a lot of the sounds came from tapes we had a couple of albums ago. We hope to keep going that way, so we keep generating lots of material.

Where and when were you born?

Battle Creek, Michigan, March 4, 1963.

When did you start playing music?

I played saxophone in the junior high band. I had two older brothers who were into music. My oldest brother was always first chair trumpet. That led me to music. Then Kiss came around and I wanted to be Gene Simmons, so I had to get a bass. I asked my dad for a bass for my 14th birthday. I played for a month. I played "Proud Mary," and the opening to "25 or 6 to 4." I learned a couple other ditties and even tried to write songs, but it was kind of a 'left hand optional' thing. Tough to write when you can't play. I put the bass in the closet for four years and moved on to other things. I got it back out when we moved closer to the Gibson factory in Kalamazoo, Michigan. I got together with guys who knew more about music than I did, but I hung around with them all the time. I did it to pick up stuff. Eventually I picked up a little bit and started practicing all the time. I took my bass to school and kept getting in trouble for that. I finally ended up quitting school. At 18 I packed up with a bunch of guys who were 26 and we headed for California. We ended up in Arizona when we ran out of money. I started working two jobs and bought a cool bass and rig. I met up with Kelly from Flotsam and Jetsam and started that band. We played all the Arizona and New Mexico clubs. In 1985 we did a demo; in '86 we did an album. We were getting some recognition with Flotsam and Jetsam. Four months later I got asked to join Metallica. I was doing all the business and publicity. I was bombarding the record company with Flotsam and Jetsam. When the audition for Metallica came around, the guys were hearing about me from all these different people. That got me in on a good note, so they gave me extra attention when I auditioned. Forty guys tried out, but they spent the whole afternoon with me, had a beer and hung out. That was pretty much it. Eleven days later we were touring Japan.

Cliff was a founding member. How long did it take to feel a part of the band?

In the last year, really. This album has brought it all around. I'm finally speaking my mind and not scared of it. These were guys I looked up to a lot. Metallica was a big influence on me, so coming in to become peers with your influences was a weird thing to deal with at first. It was tough for them. Cliff was huge—one in a billion. He was an incredible person, an incredible player and a great songwriter. He taught these guys so much about harmonics and writing. It was hard for them to open up to someone else.

Were there things about Cliff's playing that the guys in Metallica were able to help you absorb?

Yeah, down-picking. My style in Flotsam was even more progressive than in Metallica. I had more parts and even more movement on the bass. A lot of songs were based upon the bass part. There was a lot of double picking. Once I got into Metallica, I had to learn how to play just as fast, only do it all with down-picking. I remember James asking what I was doing playing Chet Atkins. He showed me I had to get that down-picking down. No matter what, the Metallica style is down-picking.

How's your playing compared to Cliff's?

It's very different, because he was strictly a finger player and I'm strictly a pick player. He had a very rumbling, growling sound. My sound is tighter and cleaner—more of a guitar accent.

Where'd you get that? Who were your influences?

Well, Geezer Butler was a big influence for both of us, and Geddy Lee from Rush. Chris Squire from Yes was a big influence for me on the pick. Ted Nugent's bass player, Rod Grange, had a lot to do with my playing.

But now you're listening to Motown?

Yeah, I'm back to the music I listened to as a kid. And there's Bootsy Collins and Parliament. I listen to a lot of reggae. Bob Marley is big in my life. The groove is always so fluid. They seem to do it so effortlessly. I hope that came out on this record.

Talk about your playing on each song.

I can pick out a couple that really stand out, but the majority of them, the bass parts are obvious. Where my playing is most prominent is in "My Friend of Misery," where I have a crazy little riff thing. It's the bass intro. It has that pumping kind of mesmerizing picking thing all the way through. "The God that Failed" also has a bass and drum intro. That's kind of a Sabbath-y, big bass song. It's a simple bass part, but it's a matter of laying back into the groove. That's not the easiest thing. Most of the way through I'm playing eighth-note rhythms. A lot of people might think it's easier,

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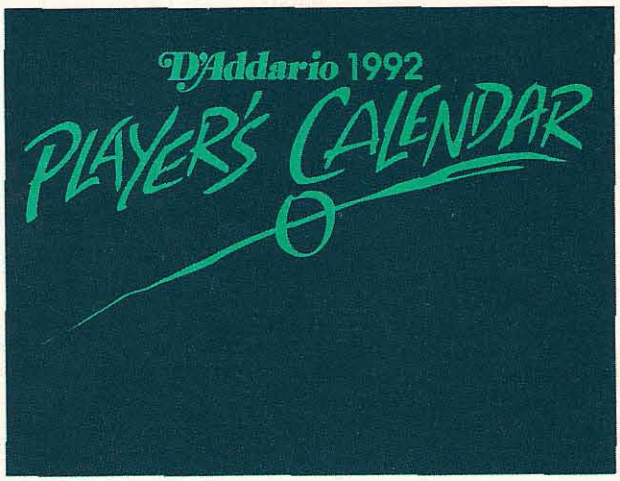

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they tried holding back with the 8th-notes, I think they'd change their tune a little bit. I'm doing that on almost all the songs. "Holier than Thou" has quite a bit of movement, either that or "Struggle." Those are more aggressive, have more notes. "Sad but True" we tuned down to D. That has a huge, Sabbath-y, Geezer kind of thing. It's very effective on 5-string. Get that fifth string flapping down and it's growling like a low organ. "Unforgiven," with the P-bass, has very simple whole notes, a very quiet, almost folky song. The bass just comes on the bass drum and snare hits. It's very simply hitting a note and holding it out as the guitar and vocal go over it. That's how it should be. "Don't Tread on Me" is a cool, hooking song. That is one that I do dupe the guitar part in the main parts of the song. The chorus has a pumping bass part in the background. "Through the Never" is one of the best to play because it's a very charging song. It's very similar to the main bass riff of "Master of Puppets," if you were able to hear the bass part. It has a good chugging rhythm. There's no dead space. There's constant right hand. "Of Wolf and Man" is a totally different song. Each of these songs is so different in overall feel. I do a little guitar duping, but it's mostly a stock, pumping 8th-note bass part. That's really all I can cover. Anything else, if they can't hear where it's filling in, they don't have the low end turned up on their stereo.

Now that you have 12 songs and it's done, how do you describe the album?

There are two or three obvious things that make this better and stronger. First is the low end, the body and the weight. The sound and general power of the whole production compared to, dare I say, the thinness of *And Justice for All*. I just had to listen to that album to refresh my memory of the songs. I listened to it in the morning, and it ruined my whole day. Now, the low end has weight. It sounds like a real band on record. The second major change is the vocals. We've all really matured as musicians, but James has come around to actually singing and not just shouting. There is still some shouting in the more aggressive songs, but he's shown so much growth on the quieter songs. After three listens, you can sing along with the songs.

The band has always been an ensemble.

Yes, live you can see and hear that it's a four-man band. It's always been Metallica's strength. But on record, this is the first time that comes across. My bass playing is where I want it to be on this record. I feel so much better and stronger with the new album.

What's the most distinctive thing you notice about Lars' drumming?

Well, he's very musical overall. He'll do things like use his toms as an instrument. When we're playing in A, he'll make sure he plays an A on his tom. Also, even before I was in the band, I noticed his cymbal accents. They're never where you expect them. They're always on an off time, where you don't expect it. After you listen to it a couple of times, you understand. After that, even if you're mad at him, when that part comes around, you air drum.

What's your ultimate, optimal bass sound?

I don't know if I can get any better for what I'm trying to create. To keep the bottom for such a heavy guitar and drum sound, I think we've pretty much captured it. I'm very happy about it.

Lars Ulrich

Continued from Page 93

might not sound good now. So, we went through a lot of drumheads and ended up with pretty much the standard stuff I've used on the last two albums, and the same as what I use live. That's regular pinstripes on all the toms and on the snare, a white Ambassador head with a black dot on the inside. It's pretty cool. Because of the white head, you get a good crack. But if it wasn't for the black dot on the inside, each head would only last a verse. These heads don't last as long as ideal in a recording situation, because we only get two takes before it cracks. Then you have to change heads. When you're going for it and focusing, you want to do five, six or seven takes, and it's a real drag to stop to change the head. It takes 20 to 30 minutes to change the skin and then match it for warmth.

You should get two drums.

Don't you think we tried that? We had identical drums, identically tuned bottom and top heads. We'd take off one drum, put the other on the stand, I'd hit it, and it wouldn't be the same. That's the way it is. Believe me, we tried everything in the world. When you're as picky as us, you just have to live with the delay of waiting for the drum head to be changed. We'd do two takes of the snare and take a half hour break.

How did your new drums, and having Bob Rock as your new producer, change the way your drums sounded and the way they were recorded?

I don't think anyone has ever seen a drum kit with so many mikes on it. It's not that more mikes are better, but we did have an awful lot of mikes on the drums. We used the same room where we recorded *And Justice For All*, but I really wanted to build a much, much bigger sound. We spent a week and a

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half building the sound. We brought in big pieces of plywood to hang around the room to make the room more live and more ambient. We did a lot of real far miking. We had eight ambient mikes around the room. Some were as much as 50 feet away from the kit. This was at One On One, where they have this huge room. We close-miked on the top and the bottom. We had three mikes on the snare. We had all the cymbals individually miked, and then overhead.

That was more elaborate than last time?

I want to stress that more mikes don't make it better. It's just that it was the right thing for what we were going for.

What did the mikes give you?

They give you more choices when you mix. If you want to bring certain things out, more on their own, you can do that. If everything is individually miked, then there's much better separation.

Where is that kind of sweetening and mixing most evident?

It shows up in the dynamics and accents. It's used on every song. When you mix, it's such a microscopic process. You take one snare hit and one cymbal and you bring that up, just to emphasize an accent. As you add vocal tracks and guitar solos, the dynamics change, and the drums can take on a different emphasis. With the separation, we can sweeten to maintain the correct balance of drum influence. The kit may take a back seat when James is singing, or come up more when there aren't vocals.

Where in the recording process do the drums come in?

I'm the first guy. Unless you do all computer stuff, you do drums first. Def Leppard does a click track, but 99% of the time, if you're using live drums, they go down first. I play the songs pretty much straight through. Before, we'd go for a perfect phrase, phrase by phrase.

Who else played along with you?

All four of us played live, which is the first time we did that. We only went for keepers on the drums, but everyone was there cooking. On the last couple of records I played by myself to a click track and to a pre-recorded demo of James' rhythm guitar. That ended up sounding pretty sterile. This time we all played live. We were all miked and all recorded, but only the drums were for keeps. We played each song 10 or 20 times. Some guys go in and hammer a song out in one or two takes, but I always start playing better after seven or eight takes. I have to forget I'm in the studio—mentally remove myself from the studio, and put myself onto a stage. After we'd get all the takes, me and Bob would sit and listen to them. That was a long process. That was the most time consuming process, the whole listening thing. We'd pick which bits of 20 takes were the best and then cut them together. That gave us the peak performances of each take. It's time-consuming, but it's the best way to get something that sounds as loose and as live as possible.

It seems like you slowed down on this album. How'd you adapt to playing slower songs?

A lot of that came from me in the first place. I wanted to get certain things across. I wanted to make the songs more bouncy and more groove-oriented. On some of the songs that have fast guitar parts is where it's really different. On the last couple of albums, I'd play fast along with the guitar. Now I'm playing half as fast, playing a half-time pattern under the guitars. I got really bored with the fast stuff. It wasn't challenging anymore. When I listen to what we recorded before, it's all fast and it doesn't have any attitude. It doesn't have a lot of groove. I wanted to try to get that across a little more. I started laying back a lot. Instead of playing on the beat, I started laying the snare back behind the tempo of the song. It gives it a little groove.

But you're still playing the odd rhythms.

Not as much as before. There are very few odd things in terms of what we've done before. There aren't odd meters. It's pretty standard 4/4. On the face of it it's not that challenging, but to do it with a bouncy feel and attitude, that's really hard. I'm just now starting to appreciate drummers like Charlie Watts, or guys like Phil Rudd, the first guy in AC/DC, who are masters of playing really simple stuff but giving it an attitude. Like, I'd sit there and laugh at guys like Charlie Watts, saying he has to be the worst drummer in the universe. 'He never does a drum fill!' But now, 10 years later, I realize you don't have to do drum fills, because he makes the song bounce as much as it does—that the bounce really comes from his drumming. Phil Rudd did the same thing, playing just a little behind the beat. He gave real life to songs like "Back in Black." All the drummers since then have been right on the beat, and it's really bland.

How'd you learn to play the odd meter passages?

It's all natural. I didn't learn that anywhere. It's a combination of what worked with the guitar riffs and just coming up with things that were fun to play. There wasn't anything specific that turned me onto that.

***If the odd meters were natural, how'd* you get to more standard rhythms?**

Playing all this weird sideways stuff for years just got really boring for me. When we play live, and when I listen to what we've done on record, I hear that it's

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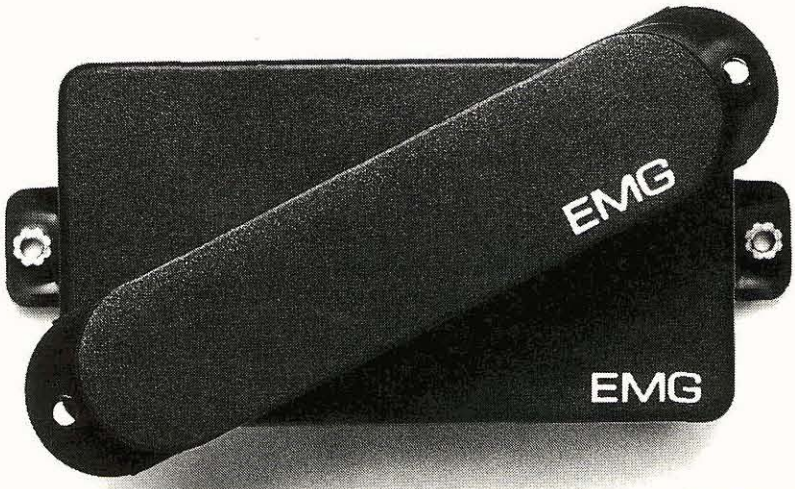

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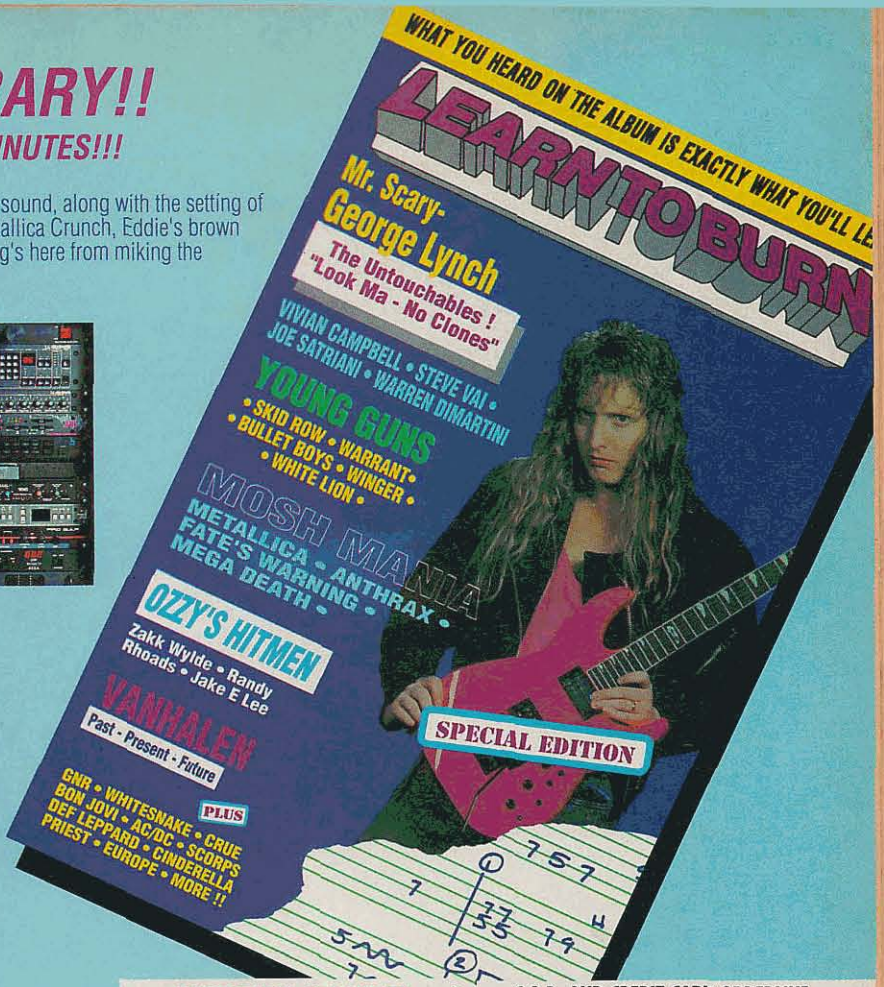

VIDEOS

- **MOSH MANIA:** Peace sells, but who's buying • Anti-social • One
- **YOUNG GUNS:** 18 and life • Youth gone wild • I'll remember you • down boys • Heaven
- **GEORGE LYNCH II:** When heaven comes down • Turn on the action • Unchain the night • Kiss of death • Burning like a flame
- **RANDY RHOADS:** Crazy Train • You can't kill rock n' roll • Over the mountain • Flying high again • I don't know
- **OZZY'S HITMEN:** Miracle man • Crazy babies • Breakin all the rules • Diary of a mad man • Secret loser
- **AC / DC:** Hells bells • Back in black • TNT • Shook me all night long • Highway to hell
- **NEW CRUE:** Dr. Feelgood • Kickstart my heart • Don't go away mad • wild side • Girls, Girls, Gilrs.

AUDIO

- **EDDIE VANHALEN:** Panama - Hot for teacher - Ain't talkin' 'bout love - Eruption - Somebody get me a doctor - Running with the devil - You really got me - Jamie's cryin'
- **EDDIE VANHALEN II:** Summer nights - 5150 - Best of both worlds - Unchained - Mean Street - I'm the one - Cradle will rock - Finish what ya started - Black n' blue
- **RANDY RHODES:** Crazy Train - You can't kill rock & roll - Sato - Believer - Over the mountain - Flying high again - I don't know - Dee
- **YNGWIE MALMSTEEN:** You don't remember, I'll never forget - I'll see the light tonight - Little savage - *Heaven tonight - Queen in love - Rising force* - Farewell
- **GEORGE LYNCH:** Alone again - Dream warriors - Into the fire - It's not love - Tooth and nail - Breakin' the chains - Heaven sent - In my dreams
- **GEORGE LYNCH II:** Kiss of death - Burning like a flame - Turn on the action - Unchain the night - *When heaven comes down - The Hunter* - Don't close your eyes
- **WARREN DEMARTINI:** Lay it down - Round & round - You're in love - Back for more - Wanted man - Slip of the lip - Dance
- **STEVE VAI:** Goin' crazy - Yankee Rose - Shy boy - Tobacco road - Hot Dog and a shake - Just like paradise - Stand up
- **IRON MAIDEN/QUEENSRYCHE** Number of the beast - The Trooper - 2 minutes to midnight - Run to the hills - I dont believe in love - Eyes of a stranger
- **JAKE E LEE:** Bark at the moon - Shot in the dark - Killer of Giants - You never know why - Journey to the center of eternity - Lightning strikes - The ultimate sin
- **VIVIAN CAMPBELL:** Holy Diver - Last in line - Rainbow in the dark - We rock - Stand up and shout - Don't talk to strangers - Hungry for heaven - Rock n' roll children
- **LEGENDS: CLAPTON, PAGE, HENDRIX:** Purple haze - Little wing - Layla - After midnight - Black dog - Rock n' roll - Stairway to heaven
- **OZZY'S HITMEN: ZAKK WYLDE, RANDY RHOADS, JAKE E. LEE:** Miracle Man - Breakin' all the rules - Crazy babies - Rock n' roll rebel - Secret loser - Diary of a madman - Mr. Crowley
- **WHITESNAKE:** Still of the night - Is this love - Give me all your love tonight - Here I go again - Slide it in - Love ain't no stranger - Straight for the heart
- **DEF LEPPARD:** Photograph - Too late for love - Bringin' on the heartbreak -Foolin' - Die hard the hunter - Animal - Hysteria
- **SCORPIONS:** Bad boys running wild - No one like you - Blackout - Big city nights - Rock you like a hurricane - I'm leaving you - Rhythm of love
- ***WHITELION/EUROPE:*** *Wait - When the children cry* - Tell me - All you need is rock and roll - The final countdown - Rock the night - Superstitious
- **METALLICA:** Fade to black - Four horsemen - Master of puppets - Sanitarium - Battery
- **MOSH MANIA: ANTHRAX, MEGADEATH, METALLICA, FATE'S WARNING:** Peace sells, but who's buying - Anti-social - Through different *eyes - One*
- **JUDAS PRIEST:** Love bites - You've got another thingcoming - Some heads are gonna roll - Electric Eye - Parental Guidance - Heavy metal - I'm a rocker
- **AC/DC:** Hell's bells - Back in black - T.N.T. - For those about to rock - Shook me all night long - Who made who - Highway to hell
- **CINDERELLA/GUN'S N' ROSES:** Nobody's fool - Shake me - Gypsy road - Somebody save me - Welcome to the jungle - Paradise city
- **POISON:** Talk dirty to me - I won't forget you - Cry tough - I want action - Fallen Angel - Nothing but a good time - Every rose has its thorn
- **BON JOVI:** Wanted, dead or alive - You give love a bad name - Living on a prayer - Raise your hands - Runaway - Only lonely - Bad medicine
- **MOTLEY CRUE:** Too young to fall in love - Live wire - Looks that kill - On with the show - Red hot - Ten seconds to love - Merry-go-round - Take me to the top - Smokin' in the boys room
- **NEW CRUE:** Dr. Feel Good - Kickstart my heart - Without you - Wild side - Girls, girls, girls - Shout at the devil - Helter Skelter - Girl, Don't go away mad
- **WINGER/WHITELION:** Madalaine - Hungry - Seventeen - Hangin' On - Little Fighter - Radar Love
- ***YOUNG GUNS (SKID ROW, WARRANT, BULLET BOYS):*** 18 and life - Youth Gone Wild - I'll Remember You - Down Boys - Heaven - Smooth Opinion - For the Love of Money
- **A:** Alone again - Sweet child o' mine - Wanted dead or alive - I won't forget you - Wait - Nobody's fool - Bringin' on the heartbreak
- **B:** Hot for teacher - In my Dreams - Heaven tonight - Round & round - Shot in the dark - Crazy Train - Rainbow in the Dark
- **C:** Photograph - On with the show - Dream warriors - No one like you - Panama - Is this love - Lay it down

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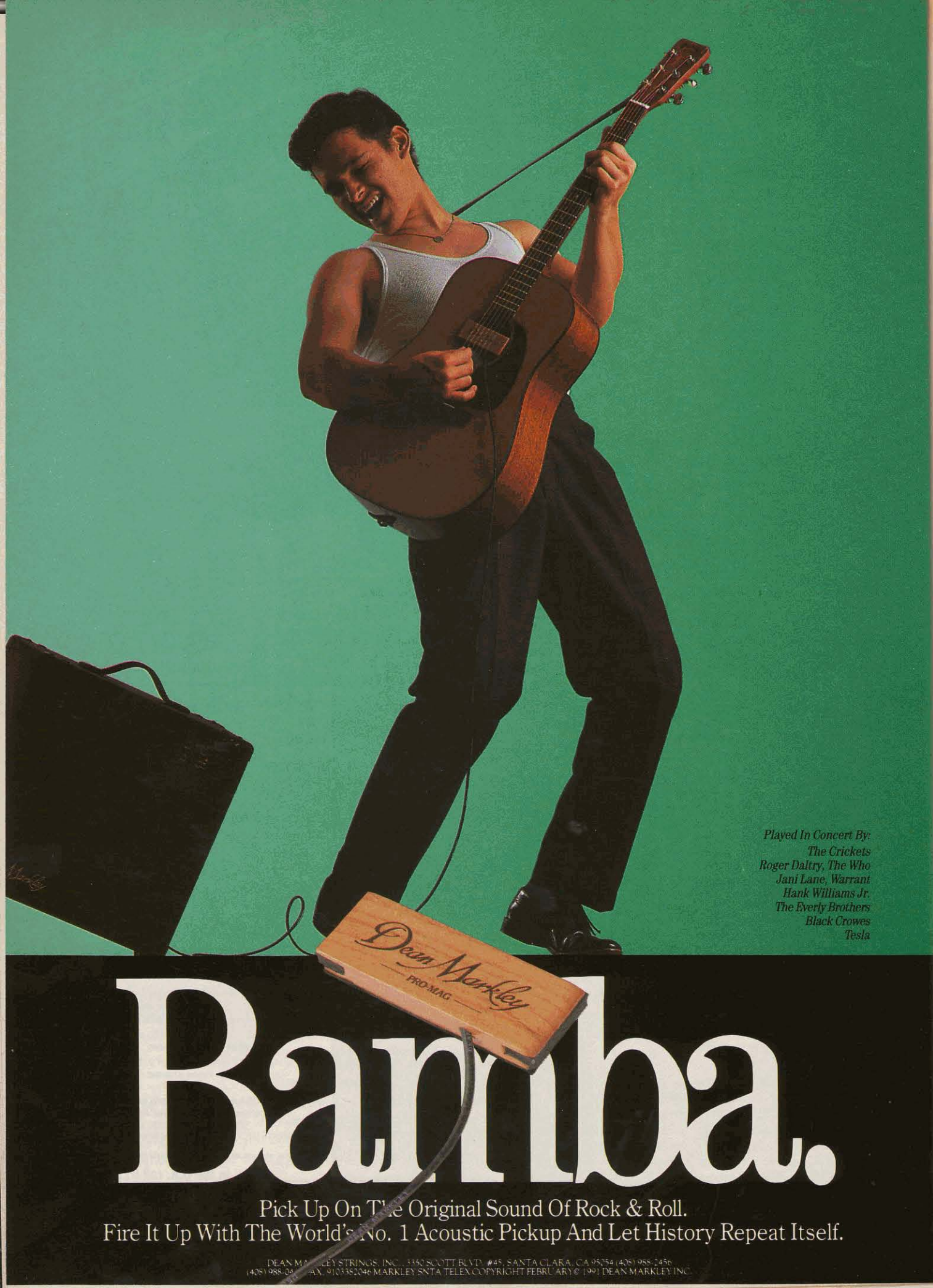
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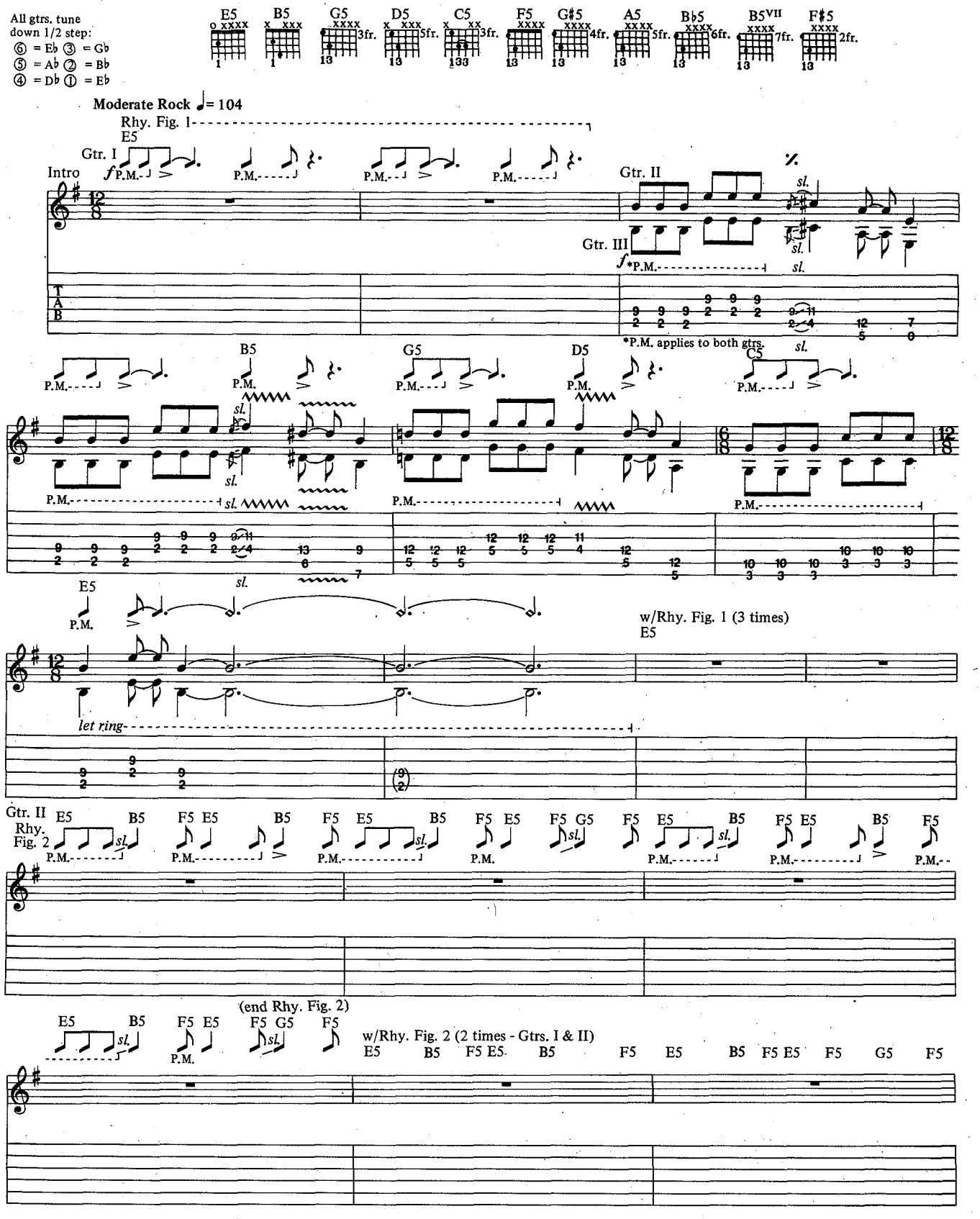
Tablature Explanation Page 33

DON'T TREAD ON ME

As Recorded by Metallica
(From the album METALLICA/Elektra Records)

Words and Music by James Hetfield, Lars Ulrich and Kirk Hammett



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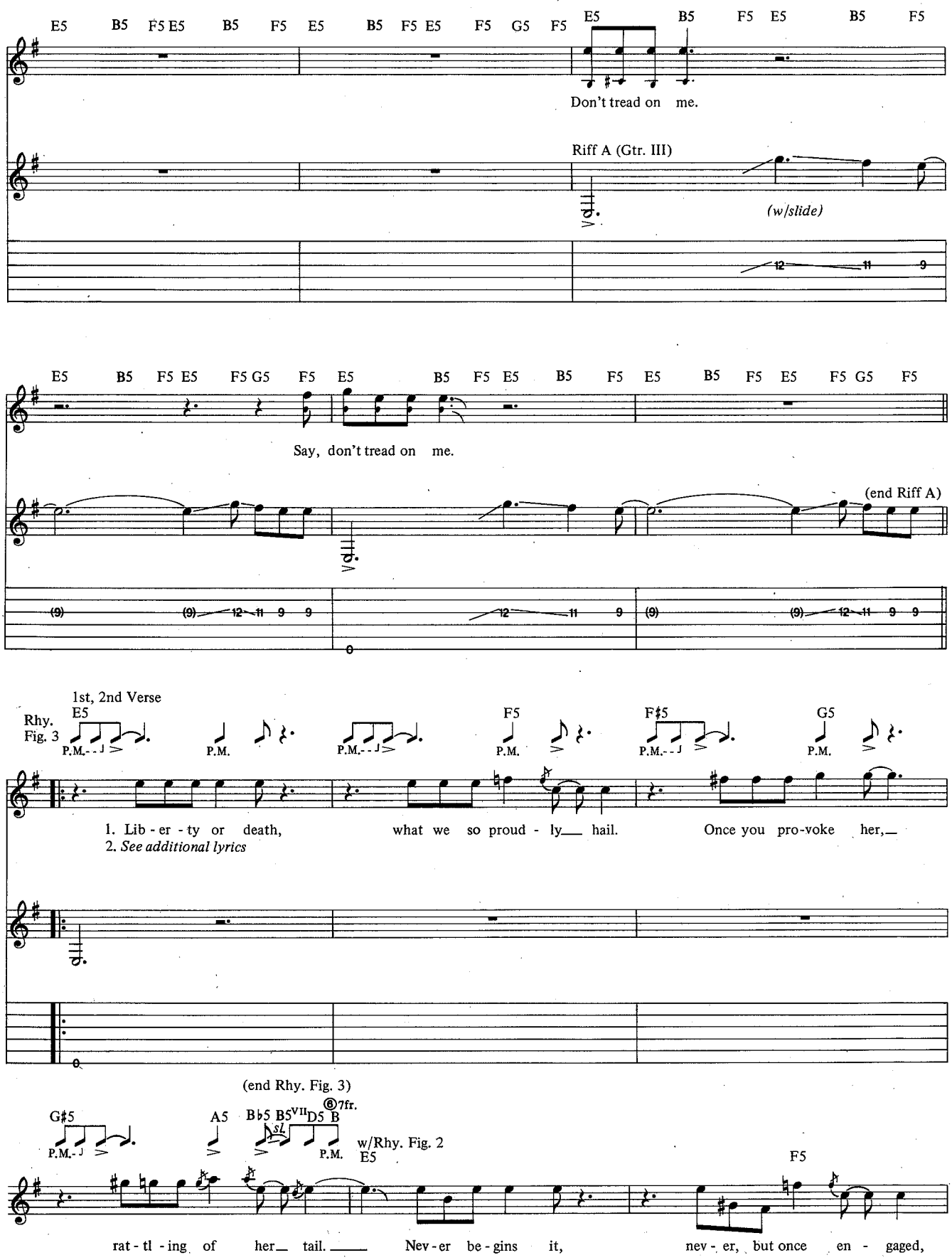
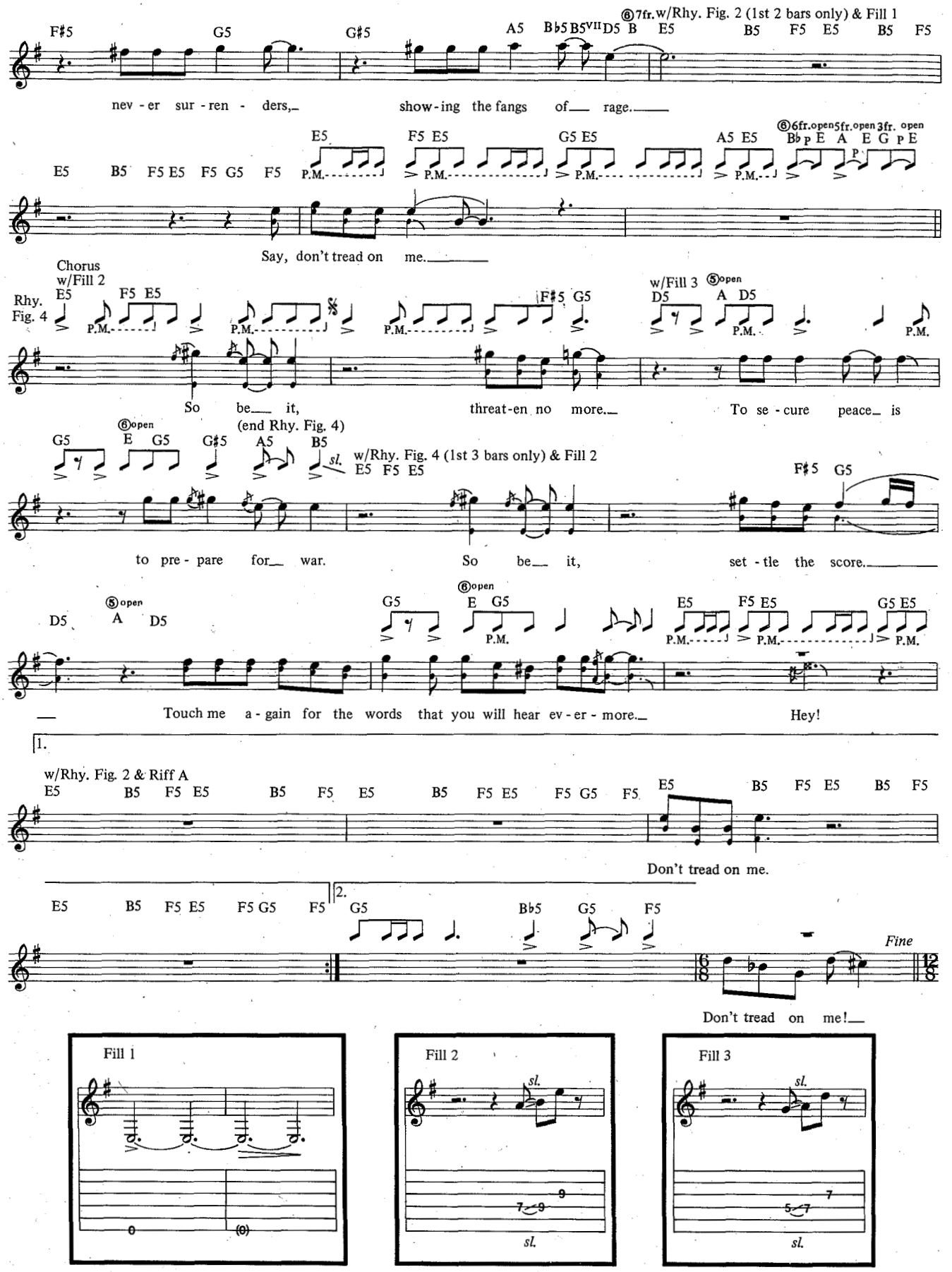
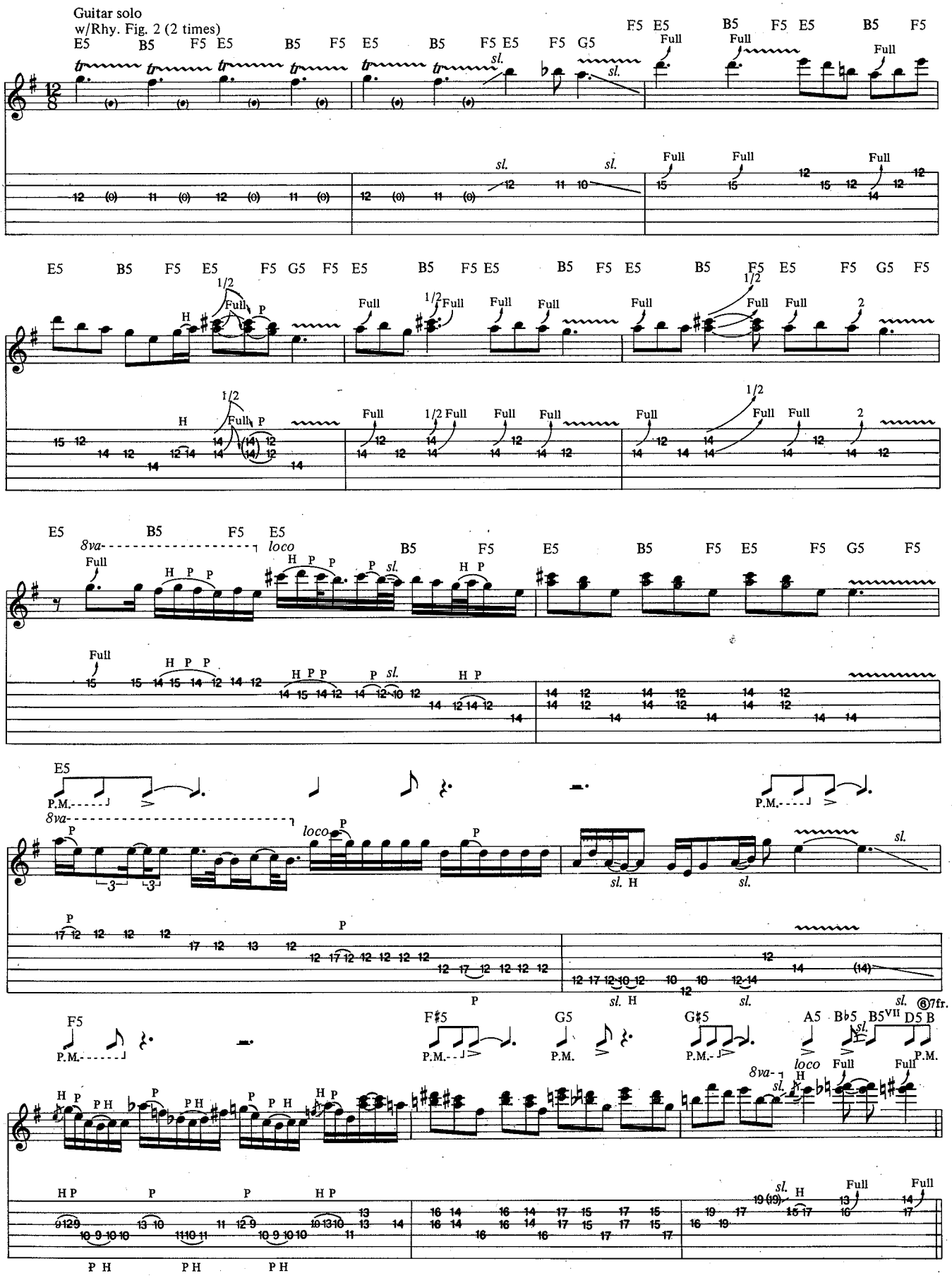
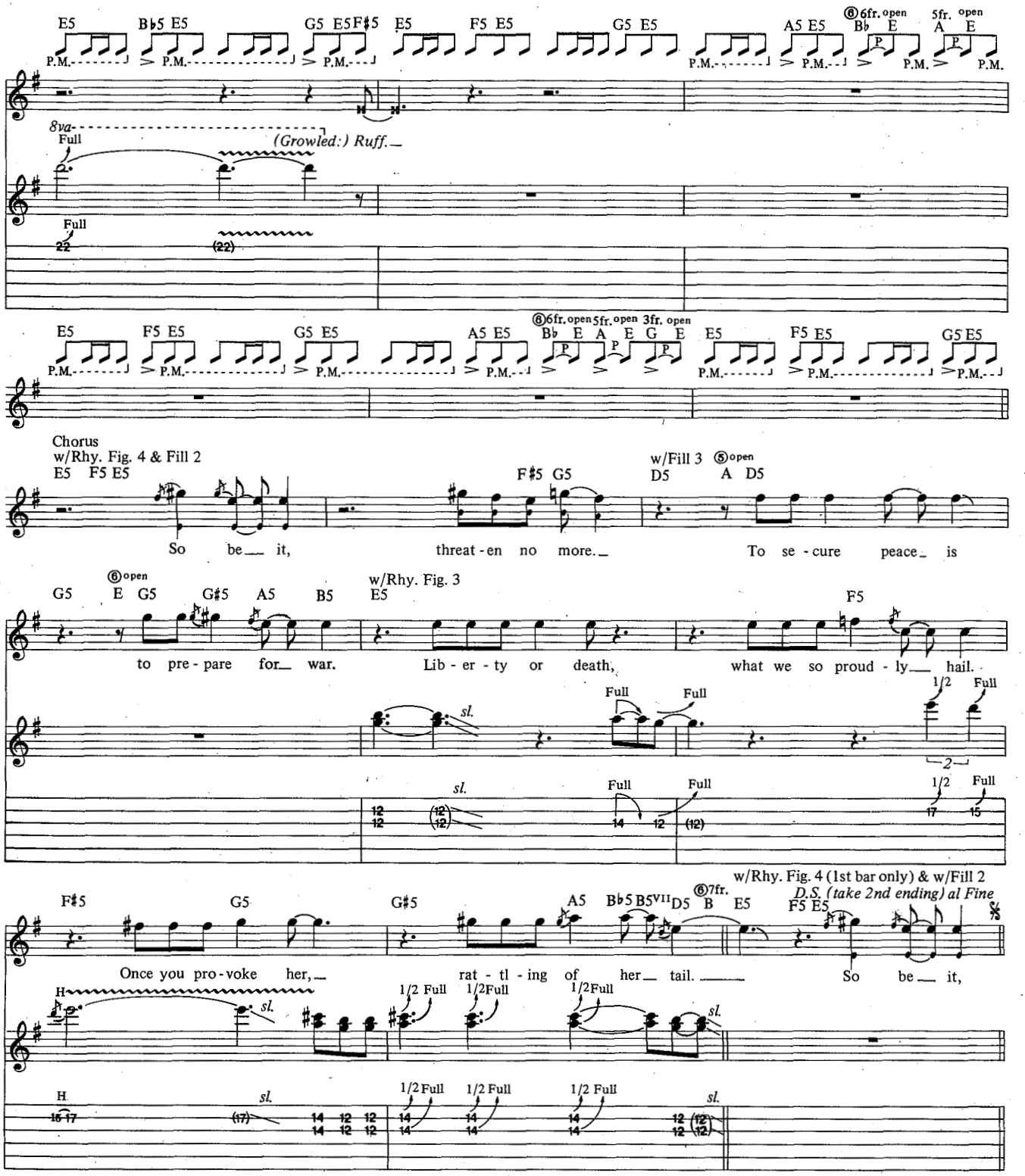

E5 B5 F5 E5 B5 F5 E5 B5 F5 E5 F5 G5 F5 E5 B5 F5 E5 B5 F5
Don't tread on me.
Riff A (Gtr. III)
(w/slide)
12 11 9
E5 B5 F5 E5 F5 G5 F5 E5 B5 F5 E5 B5 F5 E5 B5 F5 E5 F5 G5 F5
Say, don't tread on me.
(end Riff A)
(9) (9) 12 11 9 9 12 11 9 (9) (9) 12 11 9 9
1st, 2nd Verse
Rhy. Fig. 3
E5 F5 F♯5 G5
P.M.
1. Lib - er - ty or death, what we so proud - ly hail. Once you pro-voke her,
2. See additional lyrics
(end Rhy. Fig. 3)
G♯5 A5 B♭5 B5VII D5 B
7fr.
w/Rhy. Fig. 2
E5 F5
rat - tl - ing of her tail. Nev - er be - gins it, nev - er, but once en - gaged,


⑥7fr. w/Rhy. Fig. 2 (1st 2 bars only) & Fill 1
F♯5 G5 G♯5 A5 B♭5 B5VII D5 B E5 B5 F5 E5 B5 F5
nev - er sur - ren - ders, show - ing the fangs of rage.
E5 B5 F5 E5 F5 G5 F5 E5 F5 E5 G5 E5 A5 E5 ⑥6fr. open 5fr. open 3fr. open B♭ P E A E G P E
Say, don't tread on me.
Chorus w/Fill 2
Rhy. Fig. 4
E5 F5 E5 F♯5 G5 w/Fill 3 ⑤open D5 A D5
So be it, threat-en no more. To se - cure peace is
⑥open (end Rhy. Fig. 4)
G5 E G5 G♯5 A5 B5 sl.
w/Rhy. Fig. 4 (1st 3 bars only) & Fill 2
E5 F5 E5 F♯5 G5
to pre - pare for war. So be it, set - tle the score.
⑤open ⑥open
D5 A D5 G5 E G5 E5 F5 E5 G5 E5
Touch me a - gain for the words that you will hear ev - er - more. Hey!
1.
w/Rhy. Fig. 2 & Riff A
E5 B5 F5 E5 B5 F5 E5 B5 F5 E5 F5 G5 F5 E5 B5 F5 E5 B5 F5
Don't tread on me.
2.
E5 B5 F5 E5 F5 G5 F5 G5 B♭5 G5 F5
Fine
Don't tread on me!
Fill 1
Fill 2
Fill 3


Guitar solo
w/Rhy. Fig. 2 (2 times)
E5 B5 F5 E5 B5 F5 E5 B5 F5 E5 F5 G5 F5 E5 B5 F5 E5 B5 F5
E5 B5 F5 E5 F5 G5 F5 E5 B5 F5 E5 B5 F5 E5 B5 F5 E5 F5 G5 F5
E5 B5 F5 E5 B5 F5 E5 B5 F5 E5 F5 G5 F5
E5 F5 F♯5 G5 G♯5 A5 B♭5 B5VII D5 B
8va
loco
P.M.
sl.
Full
1/2
H
P
6 7fr.



Additional Lyrics

2. Love it or leave it, she, with the deadly bite.
Quick is the blue tongue, forked as the lightning strike.
Shining with brightness, always on surveillance.
The eyes, they never close, emblem of vigilance.
Say, don't tread on me. *(To Chorus)*

BASS LINE FOR

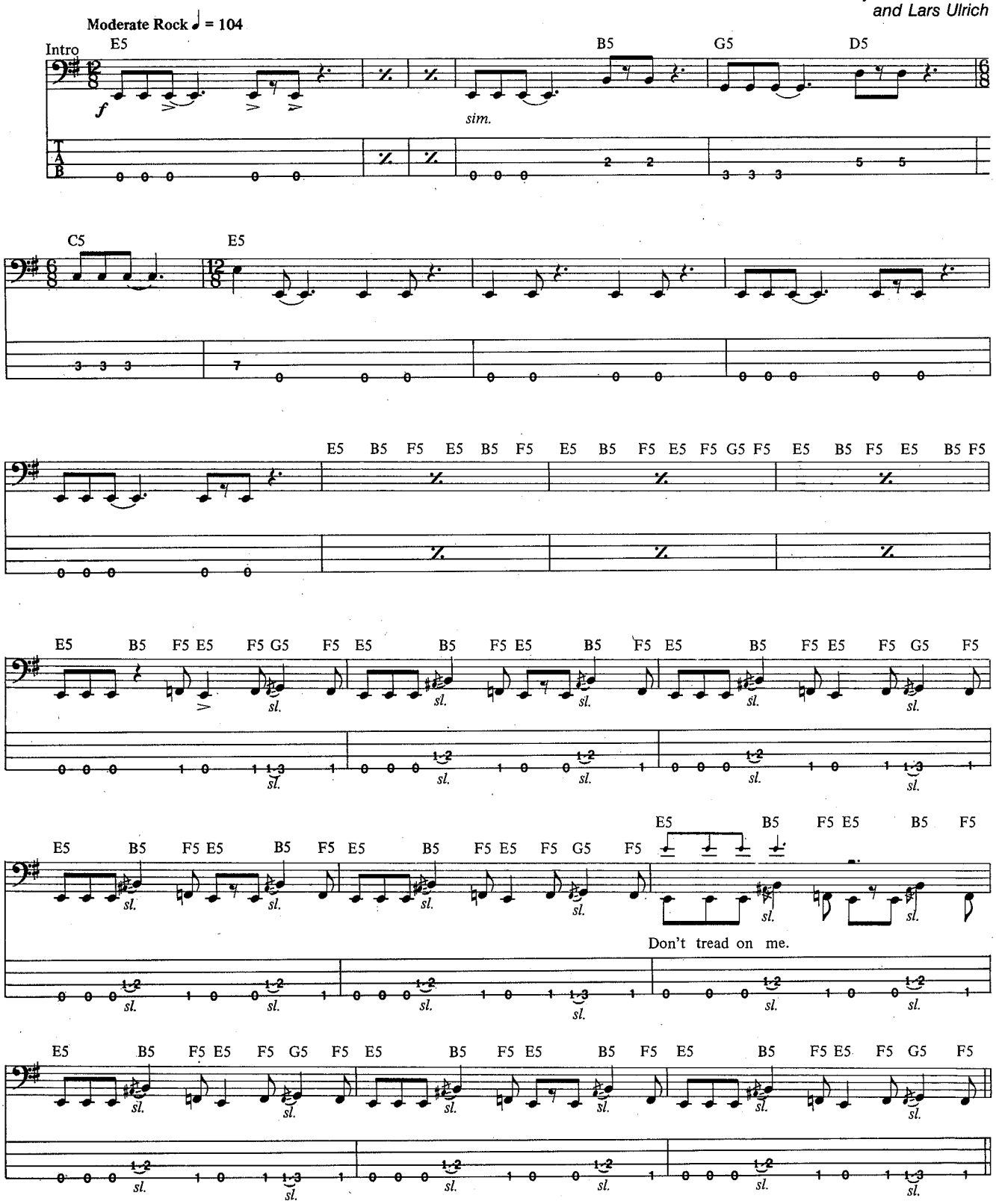
DON'T TREAD ON ME

As Recorded by Metallica

(From the album METALLICA/Elektra Records)

Words and Music by James Hetfield and Lars Ulrich

Tune down 1/2 step:
④= E♭ ②= D♭
③= A♭ ①= G♭



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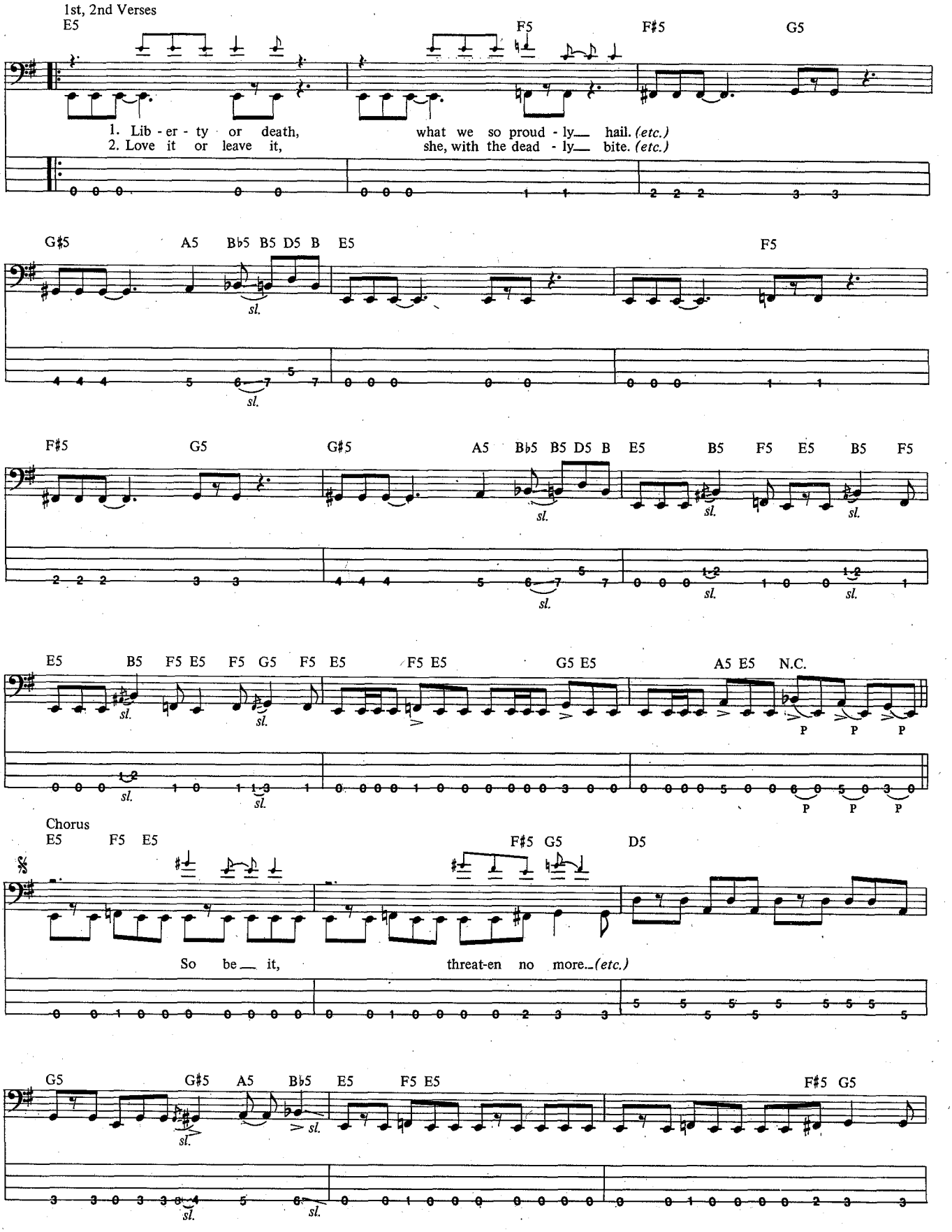
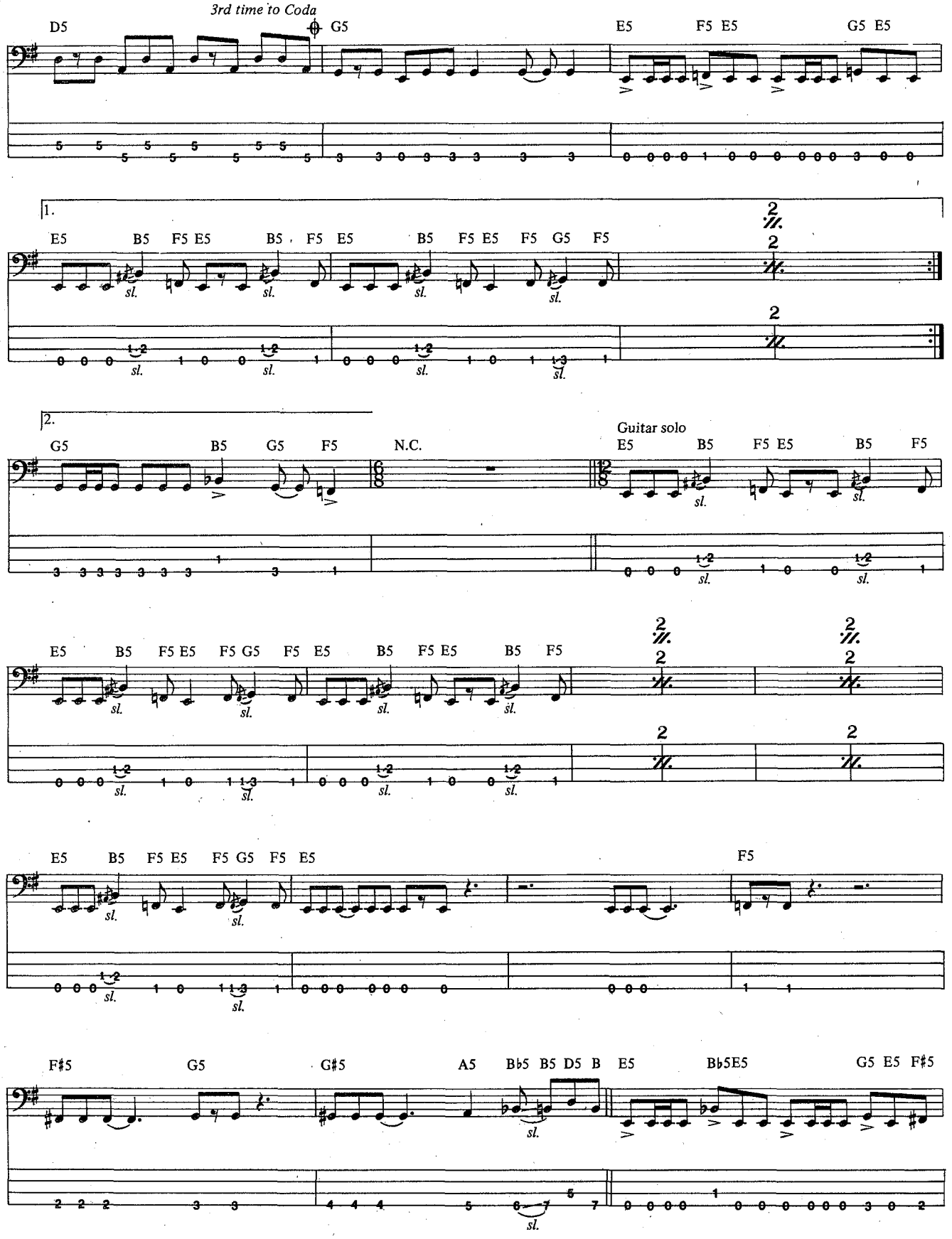
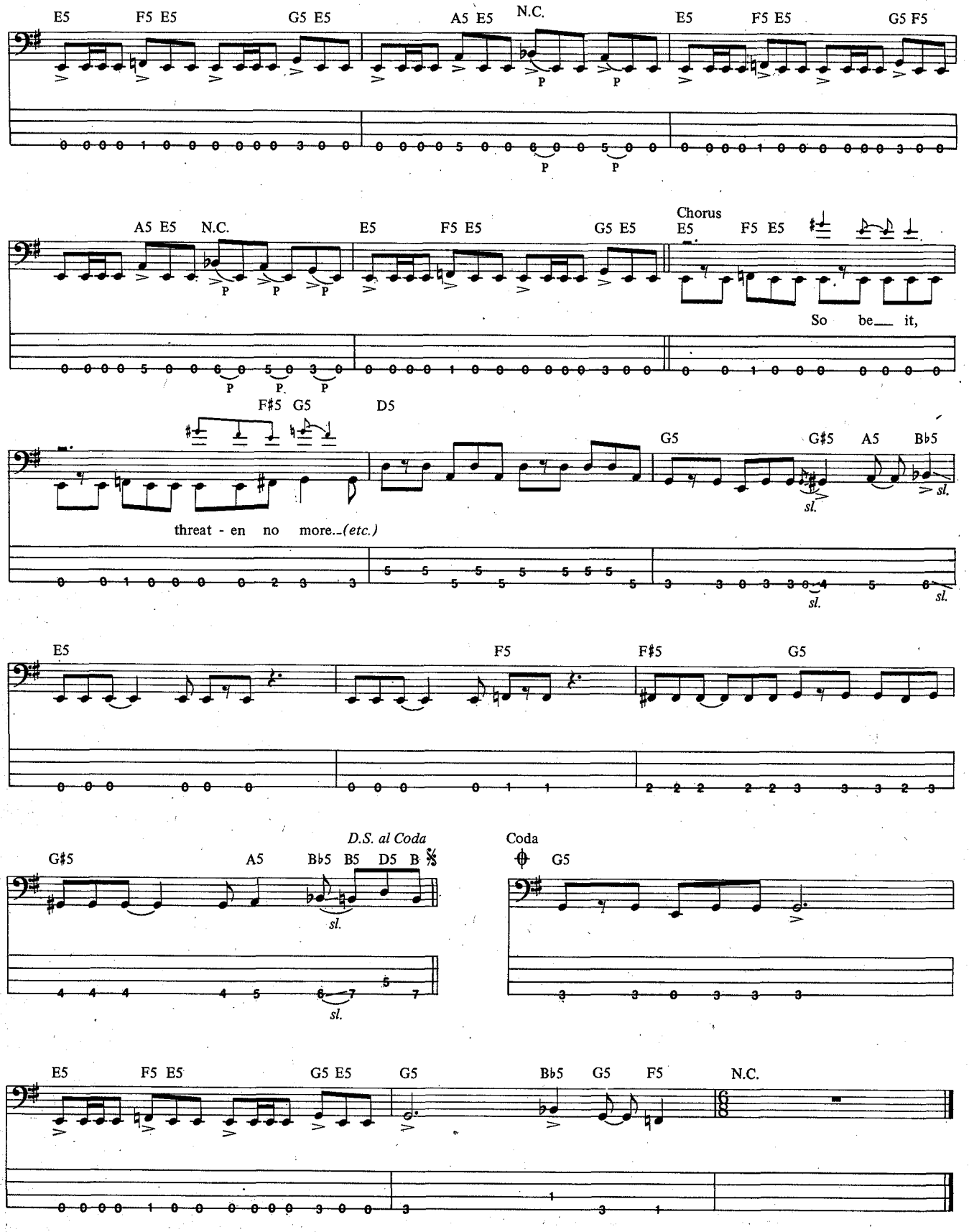

1st, 2nd Verses
E5 F5 F♯5 G5
1. Lib - er - ty or death, what we so proud - ly hail. (etc.)
2. Love it or leave it, she, with the dead - ly bite. (etc.)
G♯5 A5 B♭5 B5 D5 B E5 F5
sl.
F♯5 G5 G♯5 A5 B♭5 B5 D5 B E5 B5 F5 E5 B5 F5
E5 B5 F5 E5 F5 G5 F5 E5 F5 E5 G5 E5 A5 E5 N.C.
p
Chorus
E5 F5 E5 F♯5 G5 D5
So be it, threat-en no more...(etc.)
G5 G♯5 A5 B♭5 E5 F5 E5 F♯5 G5

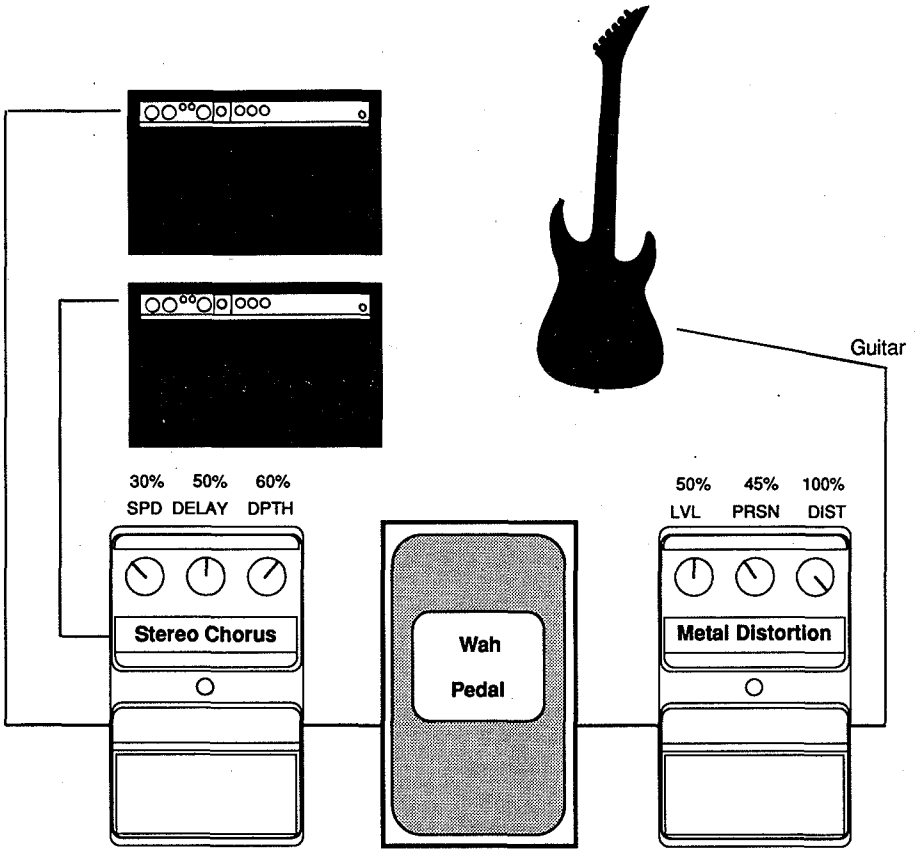

3rd time to Coda
D5
G5
E5
F5 E5
G5 E5
1.
E5
B5
F5 E5
B5
F5
E5
B5
F5 E5
F5
G5
F5
2.
G5
B5
G5
F5
N.C.
Guitar solo
E5
B5
F5 E5
B5
F5
E5
B5
F5 E5
F5 G5
F5
E5
B5
F5 E5
B5
F5
E5
B5
F5 E5
F5 G5
F5
E5
F5
F♯5
G5
G♯5
A5
B♭5
B5
D5
B
E5
B♭5E5
G5
E5
F♯5
sl.


E5 F5 E5 G5 E5 A5 E5 N.C. E5 F5 E5 G5 F5
A5 E5 N.C. E5 F5 E5 G5 E5 Chorus E5 F5 E5
So be___ it,
F♯5 G5 D5 G5 G♯5 A5 B♭5
threat - en no more...(etc.)
sl.
E5 F5 F♯5 G5
G♯5 A5 B♭5 B5 D5 B
D.S. al Coda
Coda
G5
E5 F5 E5 G5 E5 G5 B♭5 G5 F5 N.C.

METALLICA

By Eric Mangum

The guitar sounds on *Metallica* are versatile, to say the least. Plucked, strummed, picked and slammed for sounds are everything from their ESP guitars loaded with EMG pickups to a classical guitar. James uses a Fender Tele that has the famed Albert Lee string bender on it for the song, "My Friend of Misery." There is even a Coral electric sitar on "Wherever I May Roam." The effects range from an MXR dynacomp compressor, to an EBow, to an old Vox wah-wah pedal. Below is the basic setup for the Metallica guitar sound. A must is the metal distortion cranked full. Next is the wah pedal for solos in songs like "My Friend of Misery," "Enter Sandman," "Holier than Thou" and "Don't Tread on Me." Last is the chorus pedal, which is used for the clean parts in the beginning of "Enter Sandman," "The Unforgiven" and for "Nothing Else Matters."



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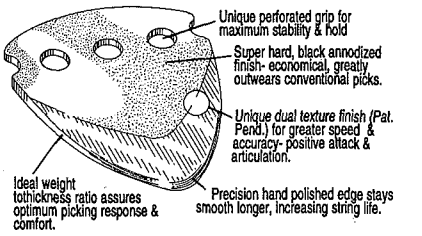

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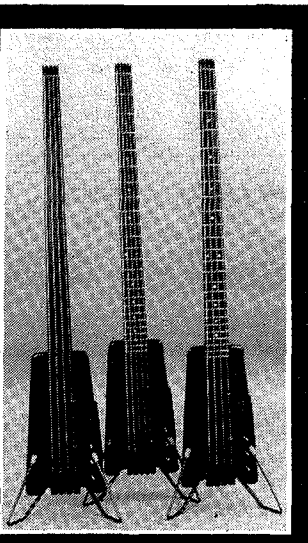

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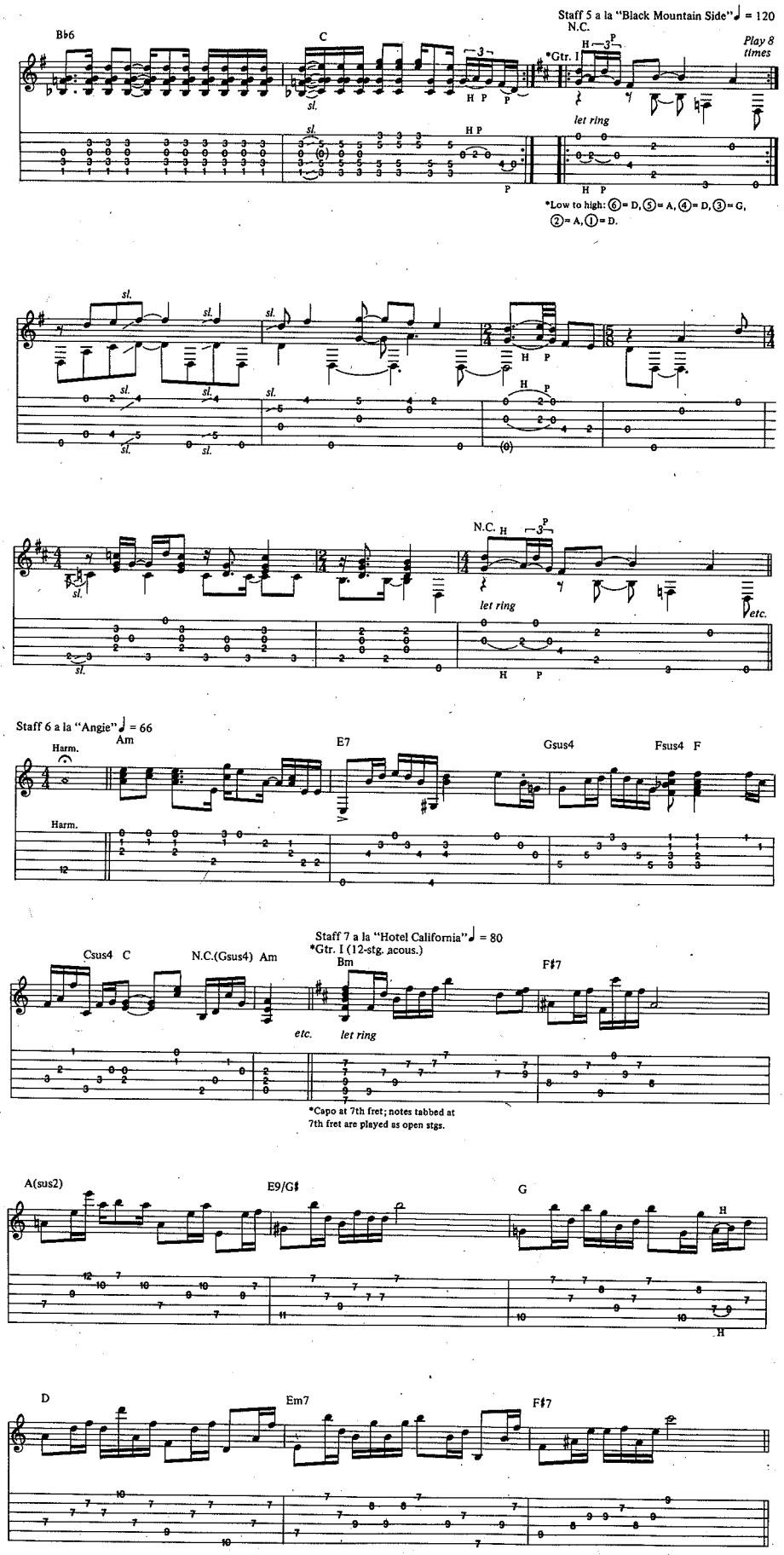


ACOUSTIC ROCK

Continued from Page 78

through. "Black Mountain Side" features the beautiful DADGAD tuning, which, when strummed as a whole, creates a big Dsus4 chord. Jimmy fingerpicks and adds the Eastern feel of the music with shifting syncopations and time signatures (the tablas don't hurt, either). See staff 5. Thematically, this piece borrows greatly from a piece by English folk guitarist Bert Jansch.

As previously mentioned, the Stones have always relied on acoustic guitars, on such classics as "Paint It Black," "As Tears Go By," "Street Fighting Man" and "Wild Horses," to name a few. "Angie," from *Goats Head Soup*, opens with a great acoustic rhythm part that's pure Keith—the part is deceptively simple and beautifully melodic. See staff 6.

Many guitarists use capos with acoustic guitars to create a different effect, such as George Harrison on "Here Comes the Sun," James Taylor on "Fire and Rain," and Ian Anderson on "Aqualung" and "Thick as a Brick." Capoing high on the neck enables one to use standard, I position chord voicings and "open" strings while attaining a completely different texture. A great example of this is the opening rhythm part to the Eagles' "Hotel California," which features a 12-string capoed at the 7th fret. The I position chord forms used here, E minor, B7, Dsus2, A9/C♯, C, G, and Am7, sound quite different when played in this way. See staff 7. This part was also played through a Leslie rotating speaker to further enhance the effects.

There are many, many other examples of acoustic guitar in rock music: the Who's "Pinball Wizard" and "Behind Blue Eyes," the Beatles' "Yesterday," "Julia," "Blackbird," "I've Just Seen a Face" and "Norwegian Wood," Jorma Kaukonen's "Embryonic Journey," Blind Faith's "Can't Find My Way Home," the Allman Brothers' "Melissa," and just about everything by Paul Simon, James Taylor and Joni Mitchell. Whether it's used as the most prominent instrument or way back in the mix for a percussive effect, the acoustic guitar has been, and will continue to be, integral to the sound of rock music.

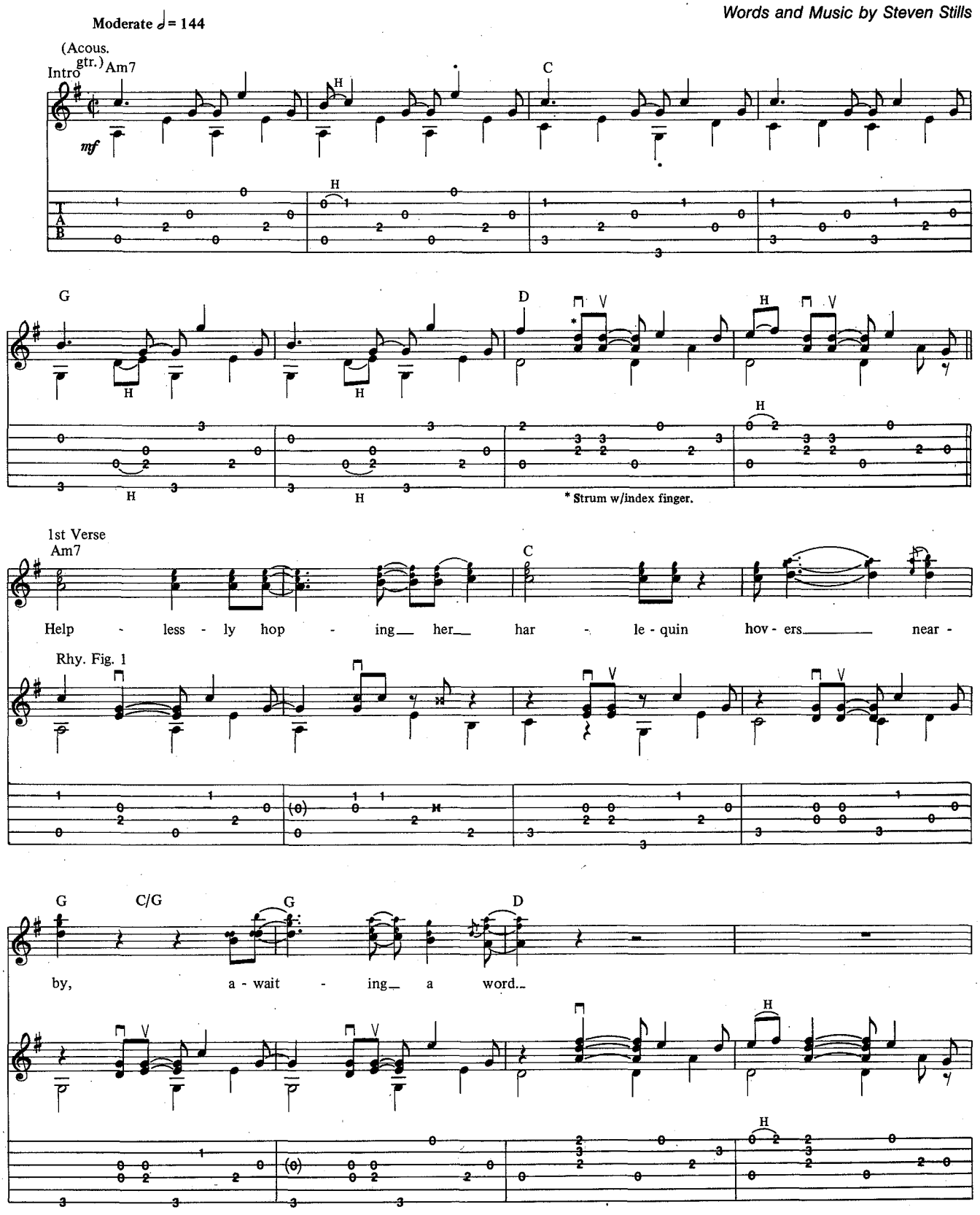
SUBSCRIBE

Tablature Explanation Page 33

HELPLESSLY HOPING

As Recorded by the Crosby, Stills & Nash
(From the album CROSBY, STILLS & NASH/Atlantic Records)

Words and Music by Steven Stills



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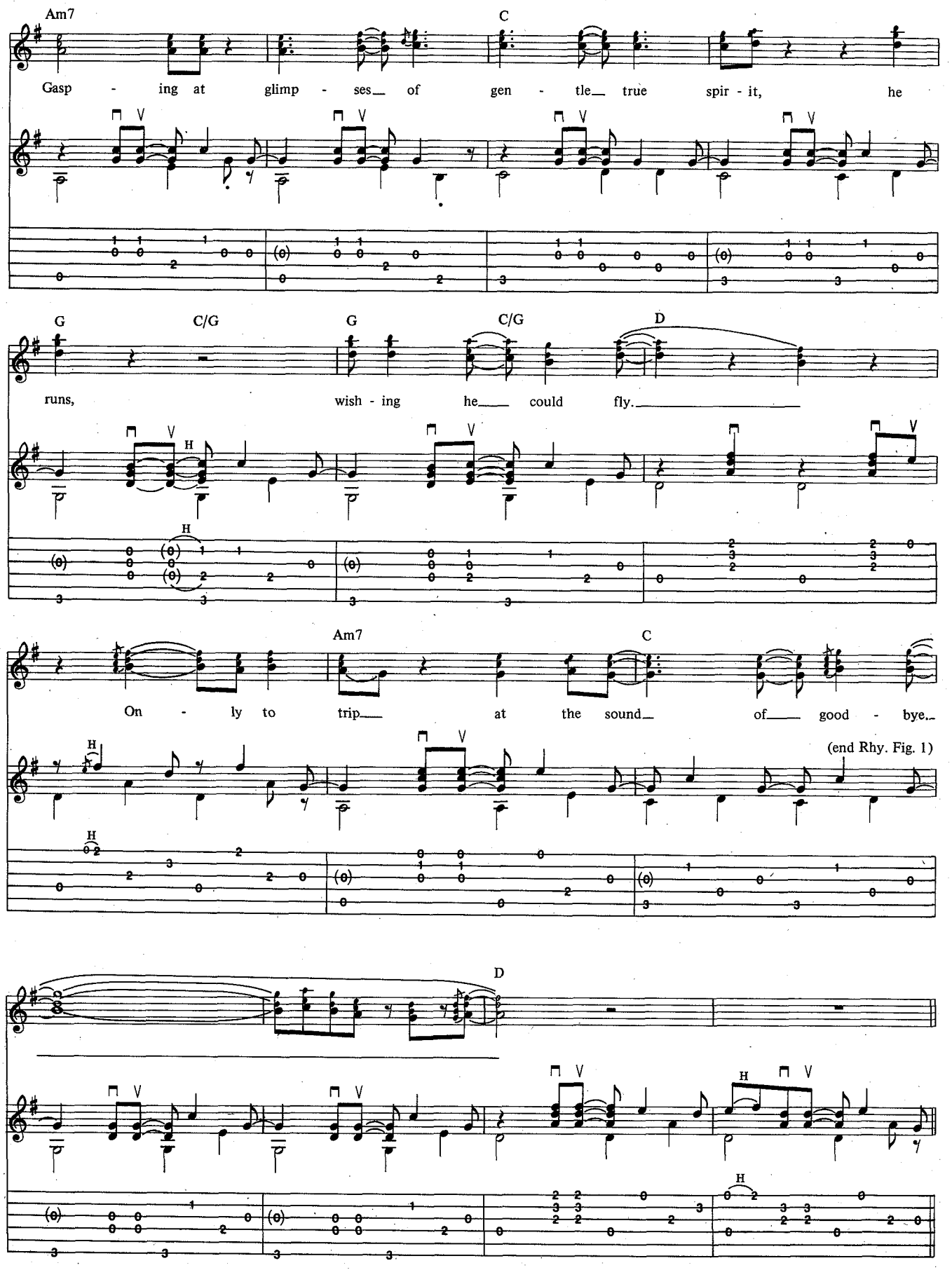
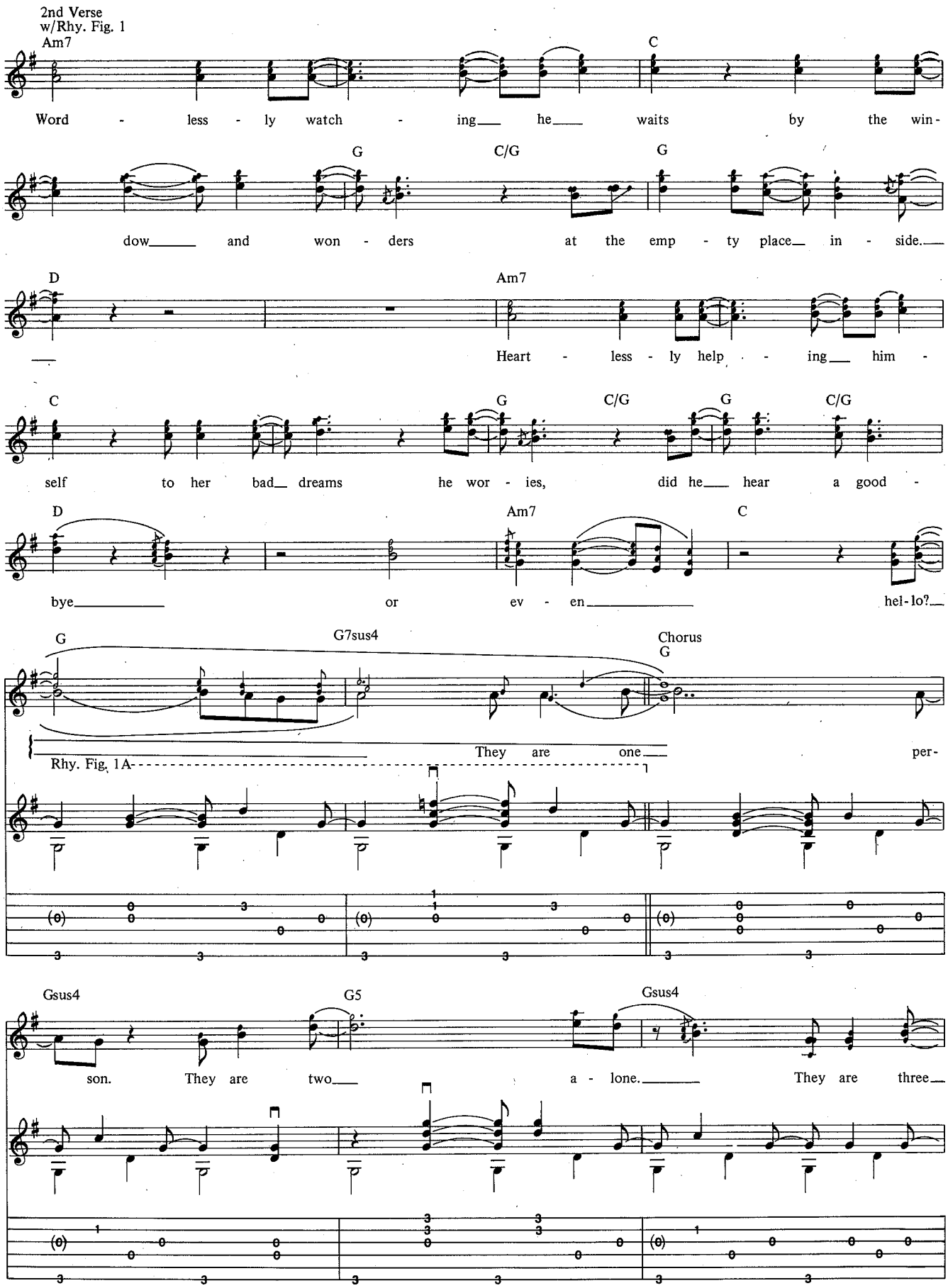
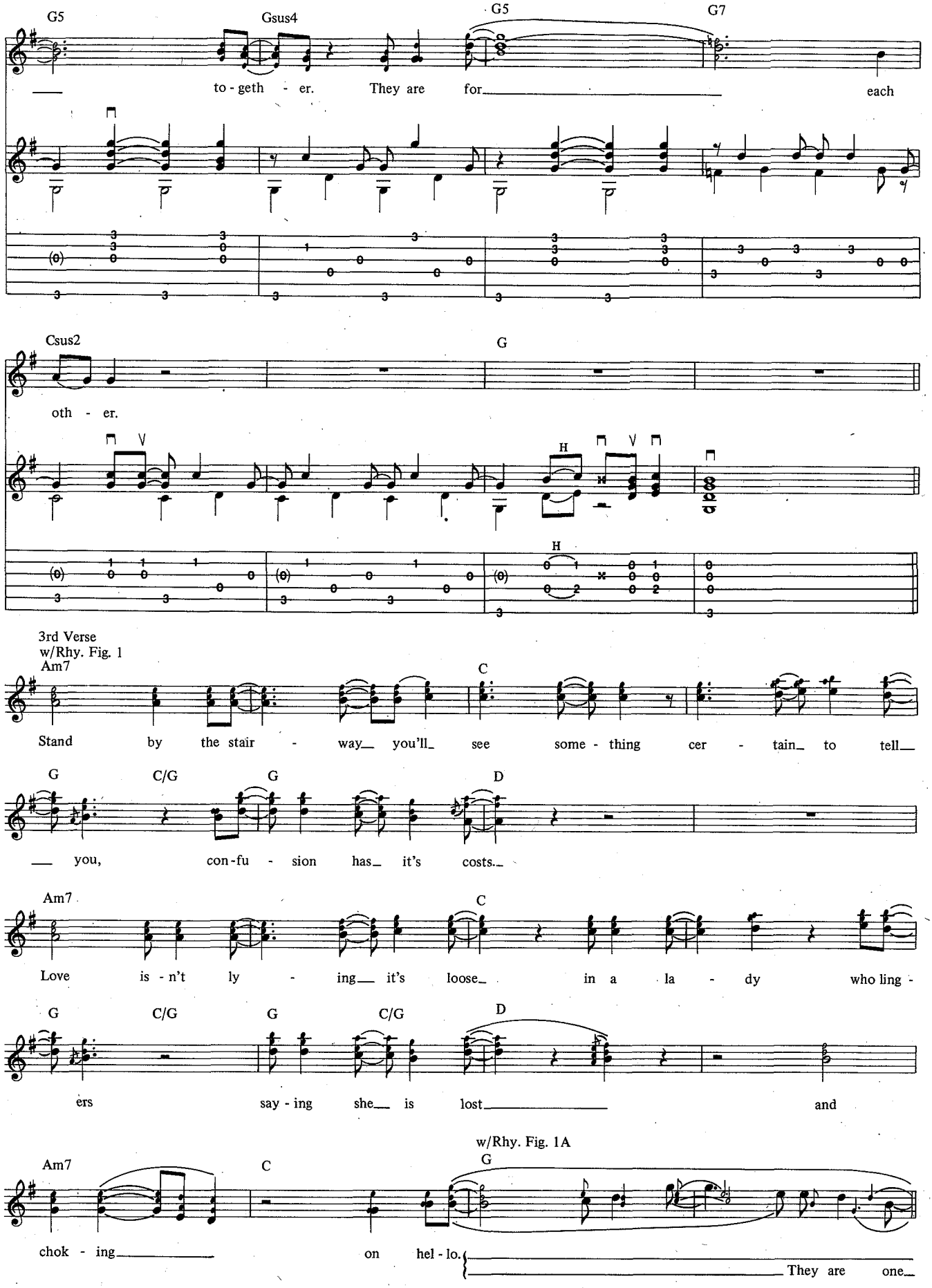
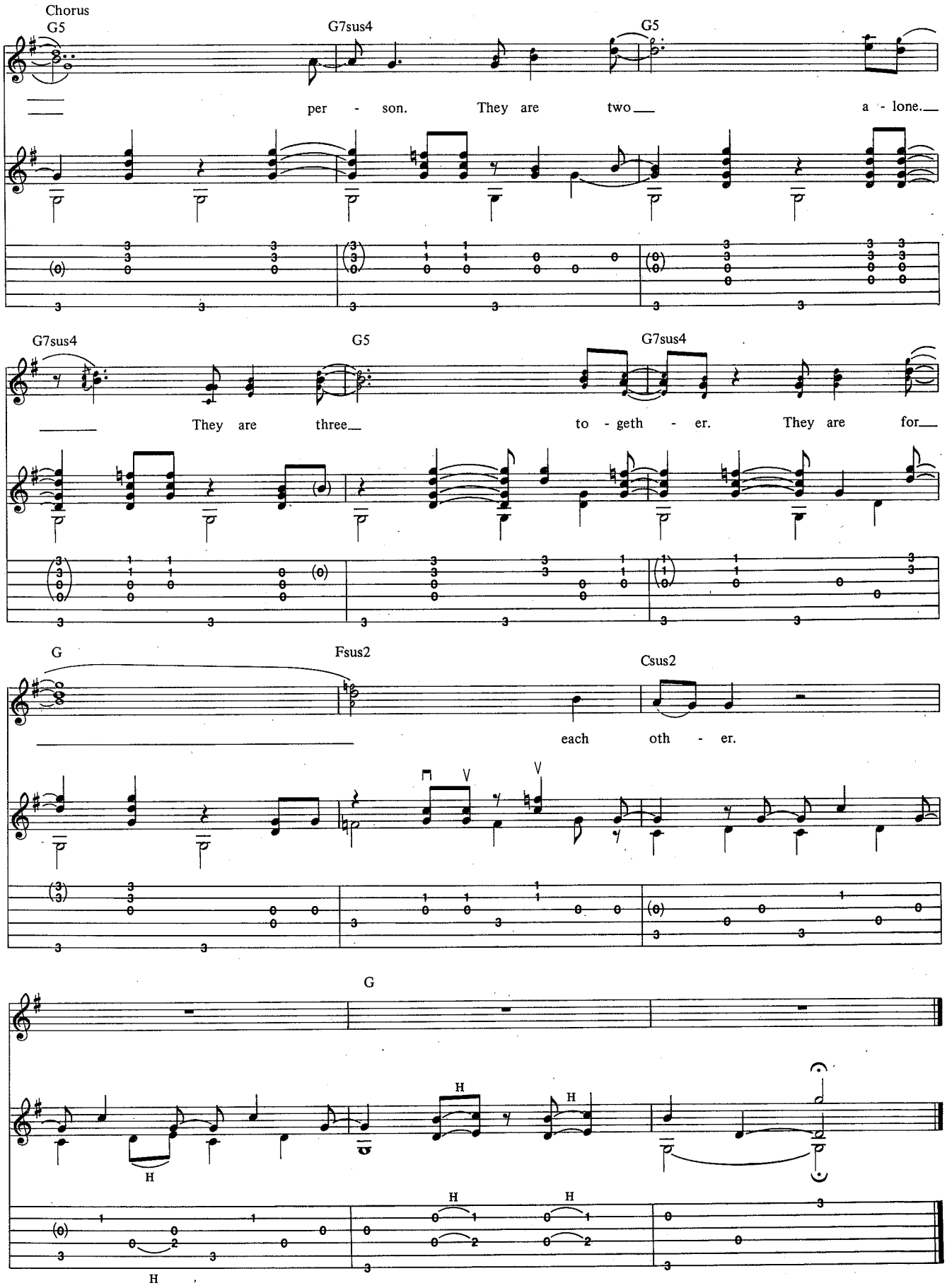

Am7
C
Gasp - ing at glimp - ses of gen - tle true spir - it, he
G
C/G
G
C/G
D
runs, wish - ing he could fly.
Am7
C
On - ly to trip at the sound of good - bye.
(end Rhy. Fig. 1)
D


2nd Verse
w/Rhy. Fig. 1
Am7
C
Word - less - ly watch - ing he waits by the win-
G
C/G
G
dow and won - ders at the emp - ty place in - side.
D
Am7
Heart - less - ly help - ing him -
C
G
C/G
G
C/G
self to her bad dreams he wor - ies, did he hear a good -
D
Am7
C
bye or ev - en hel-lo?
G
G7sus4
Chorus
G
Rhy. Fig. 1A
They are one per-
Gsus4
G5
Gsus4
son. They are two a - lone. They are three


G5
Gsus4
G5
G7
to - geth - er. They are for each
Csus2
G
oth - er.
H
H
3rd Verse
w/Rhy. Fig. 1
Am7
C
Stand by the stair - way you'll see some - thing cer - tain to tell
G
C/G
G
D
you, con - fu - sion has it's costs.
Am7
C
Love is - n't ly - ing it's loose in a la - dy who ling -
G
C/G
G
C/G
D
ers say - ing she is lost and
w/Rhy. Fig. 1A
Am7
C
G
chok - ing on hel - lo. They are one


Chorus
G5
G7sus4
G5
per - son. They are two a - lone.
G7sus4
G5
G7sus4
They are three to - geth - er. They are for
G
Fsus2
Csus2
each oth - er.
G
H
H
H
H
H
H

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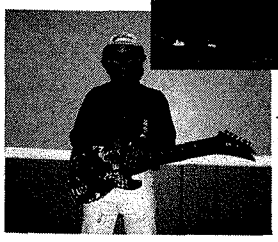
GUITAR for the Practicing Musician has teamed up with some rockin' clubs to present GUITAR Nights. Below is a list of the clubs where the music and the magazine meet this month; if your favorite club isn't here, tell them to contact us, so you don't miss out on the music, the mania, and the official GFPM merchandise available free only on GUITAR Night!

THE BUTTON SOUTH—100 Ansin Blvd., Ft. Lauderdale, FL: See local listings.
ALROSA VILLA—5055 Sinclair Rd., Columbus, OH: See local listings.
THE RITZ—17580 Frazho Rd., Roseville, MI: See local listings.
THE OMNI—4799 Shattuck Ave., Oakland, CA: See local listings.
THE STONE—412 Broadway, San Francisco, CA: See local listings.
HAMMERJACKS—1101 S. Howard St., Baltimore, MD: See local listings.
LOST HORIZONS—Syracuse, NY: See local listings.

This past year GUITAR For the Practicing Musician was pleased to have been offered a seat on the judging panel for several local guitar battles. Below are some of the winners: At Coyle Music in Columbus, Ohio, Lance Ellison was selected best in Central Ohio; at Village Music in Amityville, NY, "New York's Best Guitarist 1991" was Danny "Blues Dog" Perini (L); and at the Button South in Fort Lauderdale, FL, the "Guitar Wars 1991" winner was Gustavo Afont. We extend our congratulations to all concerned.

◄ Lance Ellison

▼ Danny "Blues Dog" Perini (L)


◄ Gustavo Afont

Help! I started playing the guitar a little while ago with songs like "Hey Jude" and "Puff the Magic Dragon." Now I am playing songs by Led Zeppelin and Hendrix. What I need desperately is some help on figuring out all these licks! If anyone out there is familiar with Howe, Clapton, Hendrix, Page, Van Halen, or any other revolutionary guitarist, please write. Any help would be greatly appreciated. Thanks! P.S. Brian Allen, where the heck are you?

Jared Mathis
11 Williams Drive
Topsham, ME 04011

Help! If anyone has any info about Ibanez Concords, model #693 (acoustic), such as the years in which they were produced, or how to get in touch with someone who knows quite a bit about them, please contact me as soon as possible.

Sue Diaz
11 Hazelwood Dr.
Trail, BC V1R 1E3
Canada

I'm a 15-year-old guitarist trapped in a small farm town where heavy metal has never been heard of. I'm heavily into the styles of Hetfield, Hammett, Mustaine, Spitz, Ian. I am very desperate for material that teaches the styles mentioned above. If anyone knows of any material, please let me know.

Adam Sack
520 North Carey
Grand Island, NE 68803

I am a 16-year-old guitarist who has been playing for about eight years. I have now gotten to the point where I feel like I'm not getting anything out of my practicing. I feel like I'm not getting any better. I would greatly appreciate any tips, advice, or exercises that would make my practicing better and that would improve my playing. Thank you.

Drew Kizer
Rt. 2 Box 179-K
Howe, TX 75059

GEDDY LEE ■ RUSH IT'S A GROOVE THING

Continued from Poster

way street there. The mistake was not having the guitar parts more definite. Part of the responsibility lies on the band for not doing things differently, part of it lies on him for leaving things till later. But when we realized that, we changed the approach, because all along, we considered ourselves very much a guitar band, and there definitely was no way we wanted to push the guitars out. It just kind of happened.

***Roll the Bones* makes use of keyboards for textures, to smooth it out at some points, or add tension and release.**

That's what we were after. I'm glad it came off that way. When Alex and I are writing, we generally write the bass, guitar, and vocals. That's generally our way of writing, and if the song starts becoming monotonous, we go, 'Okay, let's pull out another thing from our arsenal. Let's try the same thing, but let's try it from a keyboard point of view. Maybe it'll give us another place to go to.' I feel good about the way we've been working.

ROCK CLIMBING

Continued from Page 28

the ads in magazines. It might be as cheap as 50 cents a tape. When I did it this way, I went to a local print shop and got these stickers that said 'Side A' and 'Side B,' and the names of the songs. We had a little assembly line to put the whole thing together. Then you might have a two color cover done at your print shop. Then, the next tape, we went to a little more advanced print shop to run off a label. We spent about $300 for about 200 cassettes. The big thing is, you really have to make your tapes look professional. People will put it down if it doesn't look like what they buy in the store.

I suppose you are like your own record company.

JEFF: You make the product, you design it, you promote it, distribute it and sell it, so basically you are.

Can you make money doing this?

JEFF: Let's say I've got a thousand cassettes. My debt now is about $1500, because I've got my own studio. I could put out a tape every two months, because all I've got to do is sell 250 tapes to get my money back. You really have to push it out like you're selling brownies. You have to tell your friends that you would like to give them tapes for free, but that would be like handing them money. You could even tell some people that you're in debt and the tape costs money and you have to make the money back.

HOWARD: A lot of tapes are going out for free anyway. You're sending them to local radio stations, college stations, local music papers, indie record labels, etc., so a lot of stuff flies out the door for free.

JEFF: You have to be confident that your friends are going to love your tape—and give them tapes to sell to their friends. I keep a record of who's got what, and I distribute my tapes through friends. I can get out 300 tapes in a week's time, to be sold to other people. A student of mine went to Berklee and sold 50 tapes. I knew I had a following around here, so I knew I could sell tapes and even make a profit and have leftover tapes. I wanted to have a finished product; something that would look professional that I could give to somebody to try and further myself. Now, through doing this, I got endorsements with B.C. Rich and Evans pickups, and I'm doing clinics for these people. I'll go to the clinic and there will be 75 kids. You play your instrumental tape for them, and at the end of the clinic, they all want to buy your tape. Everything leads into something else. I got the store owner excited, and sold tapes through him, and he got the sales rep excited, and the sales rep got B.C. Rich excited, and I got an endorsement. It all works in a chain.

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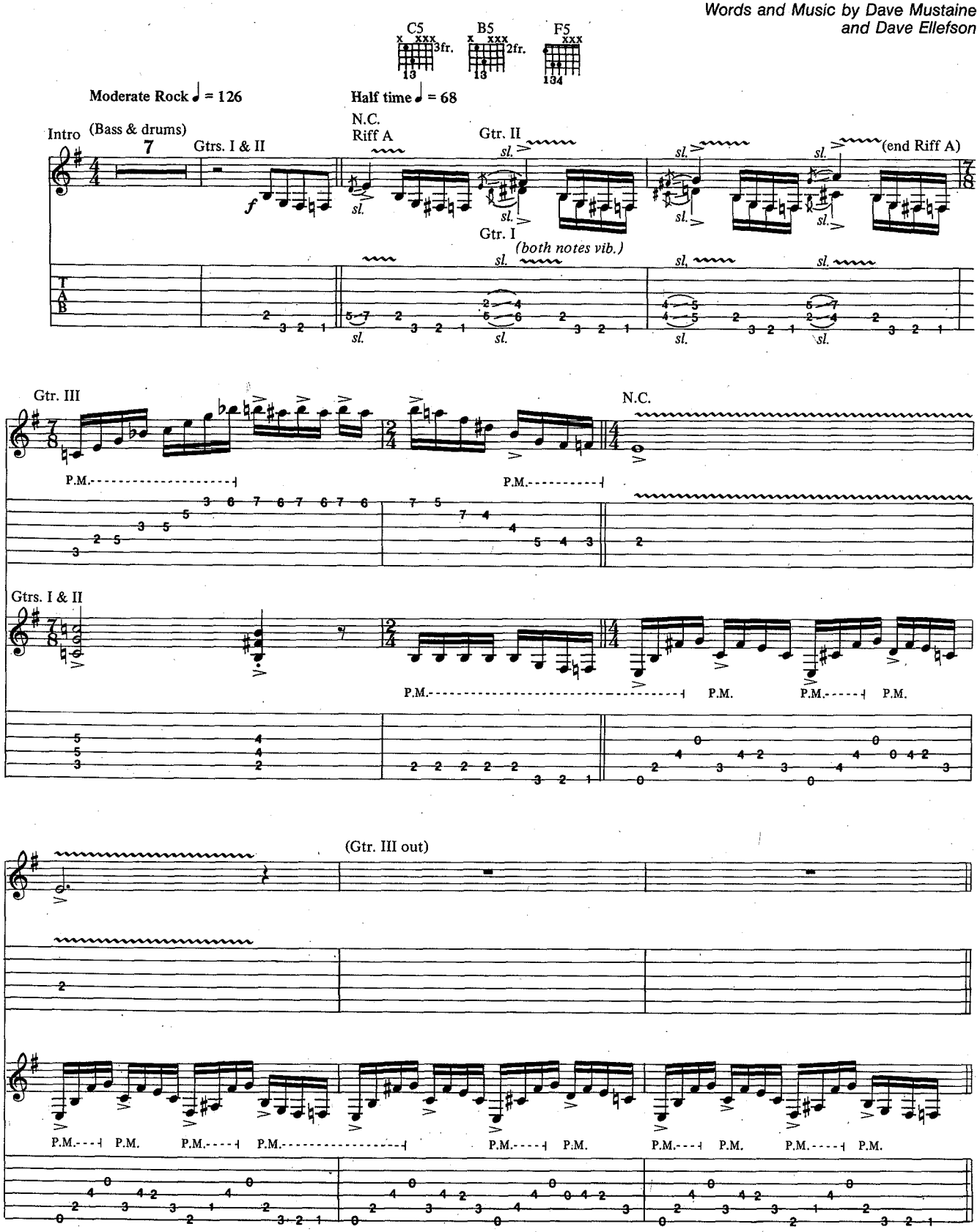
GO TO HELL

As Recorded by Megadeth

(From the album BILL AND TED'S BOGUS JOURNEY/Interscope Records)

Words and Music by Dave Mustaine and Dave Ellefson



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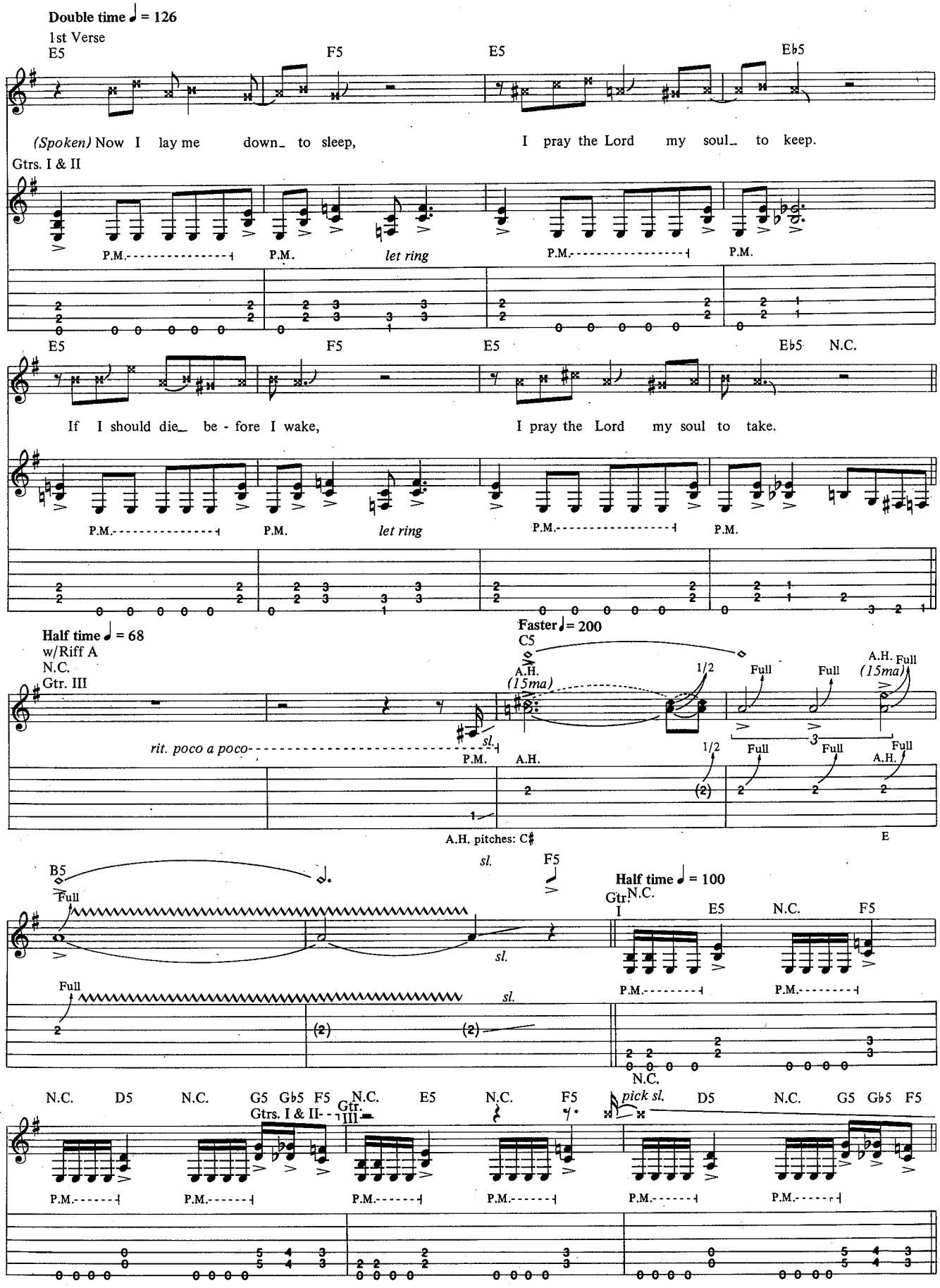
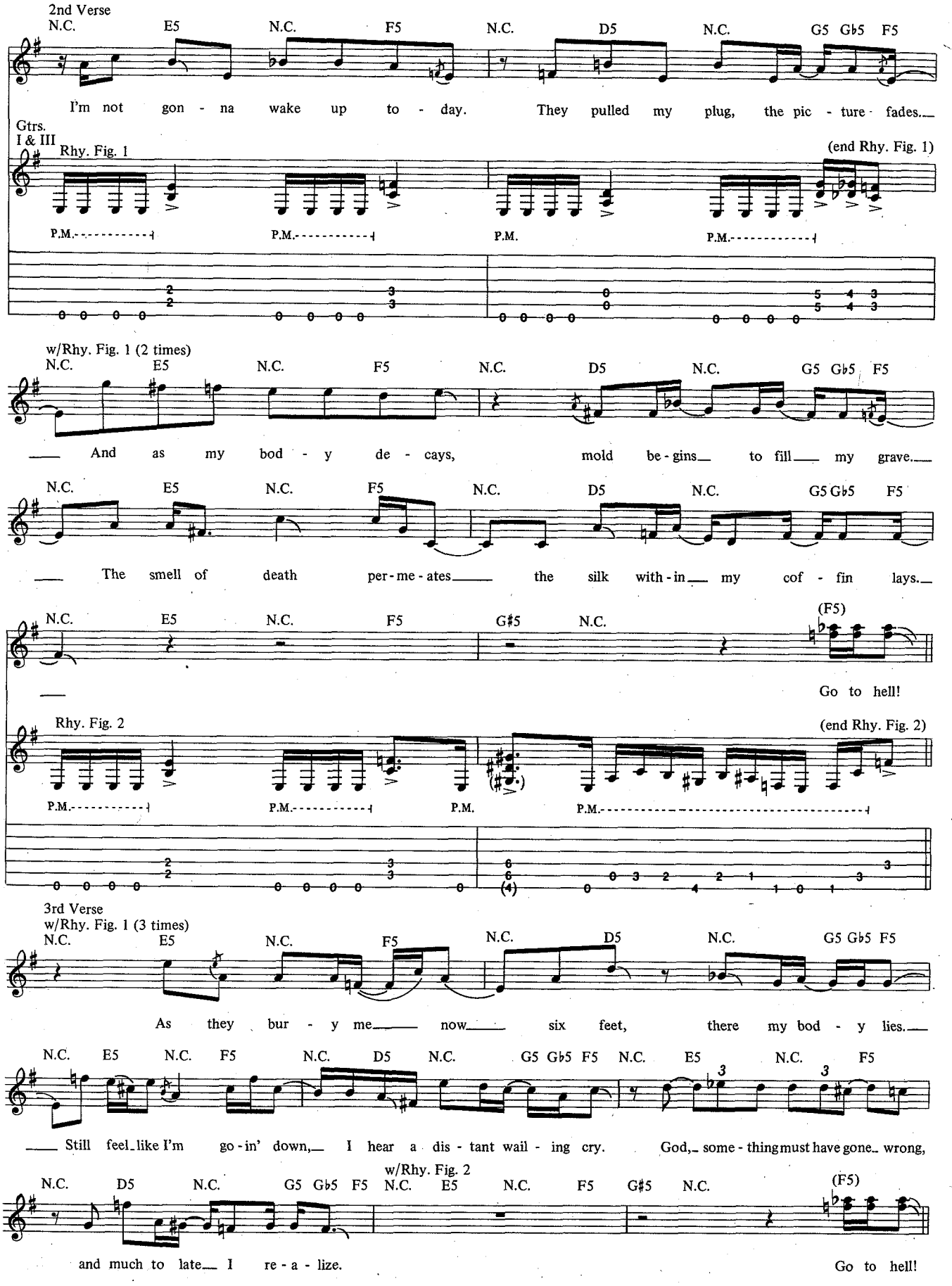
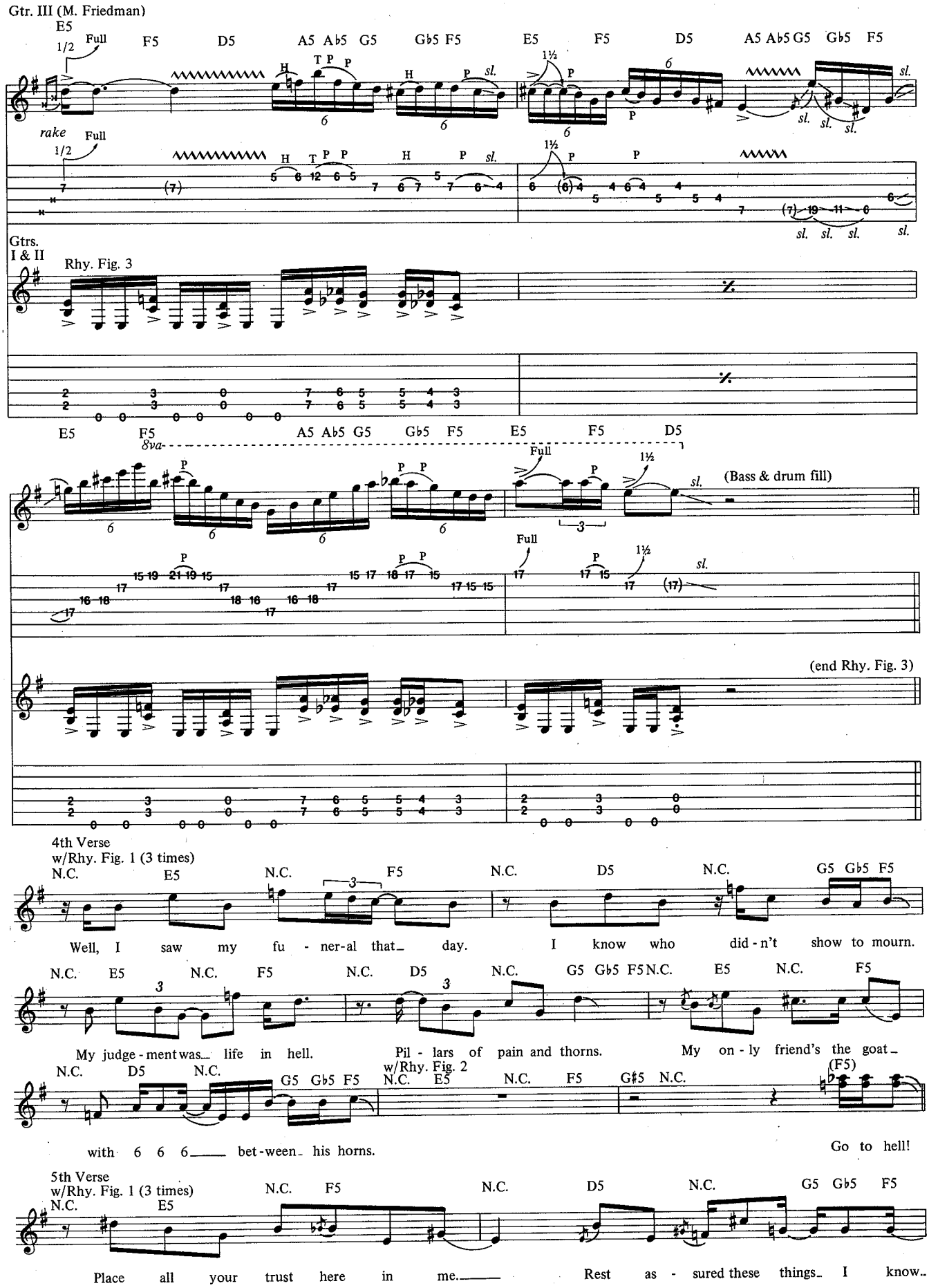
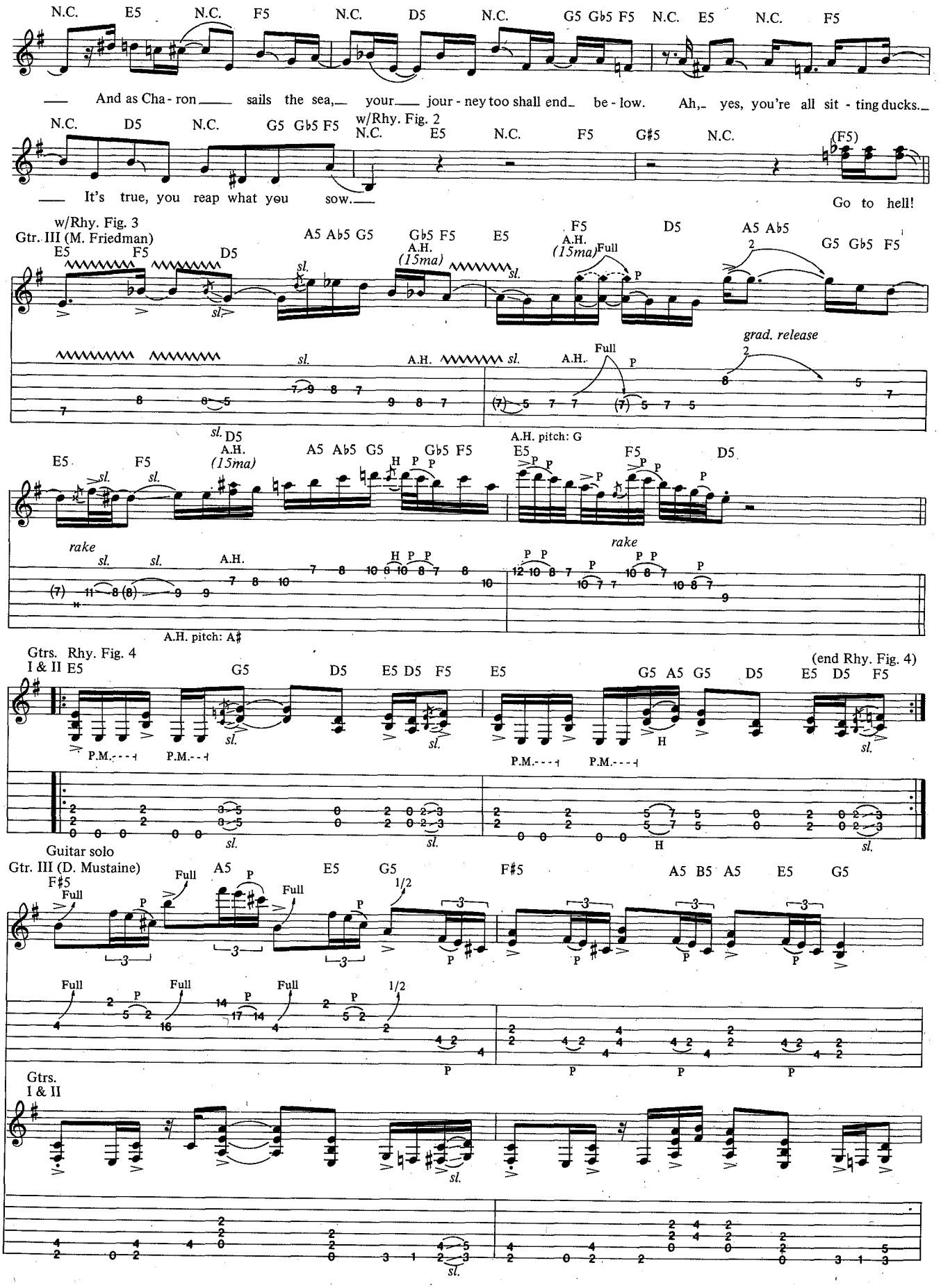
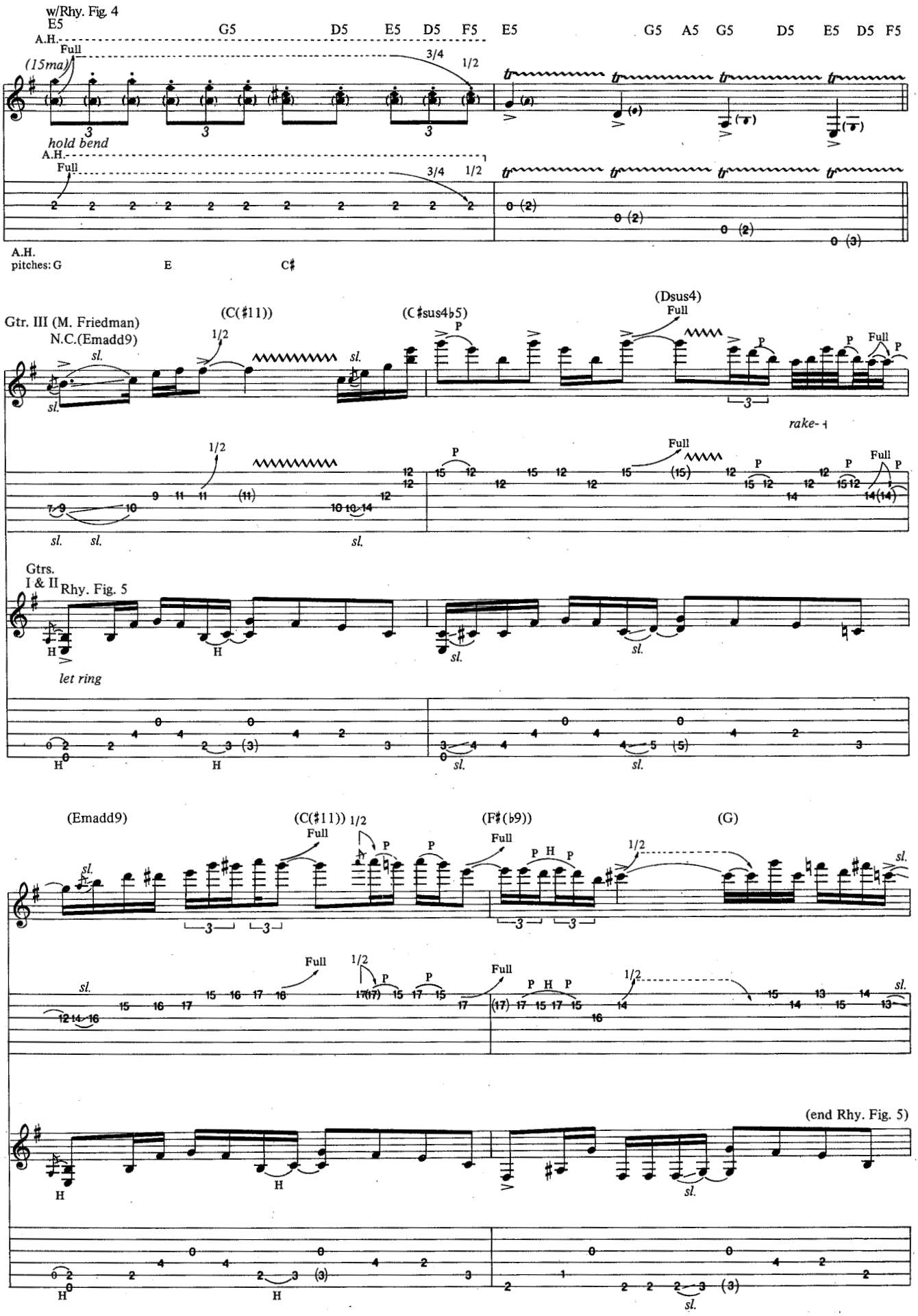
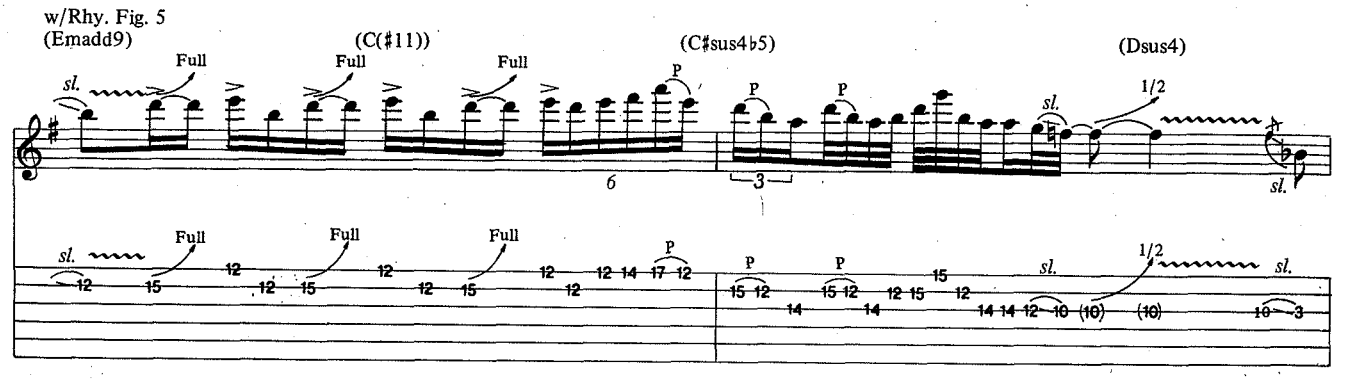

Double time ♩ = 126
1st Verse
E5
F5
E5
E♭5
(Spoken) Now I lay me down to sleep, I pray the Lord my soul to keep.
Gtrs. I & II
P.M.
let ring
If I should die be - fore I wake, I pray the Lord my soul to take.
N.C.
Half time ♩ = 68
w/Riff A
Gtr. III
Faster ♩ = 200
C5
A.H.
(15ma)
1/2
Full
rit. poco a poco
sl.
A.H. pitches: C♯
E
B5
F5
Half time ♩ = 100
Gtr. I
D5
G5
G♭5
Gtrs. I & II
Gtr. III
pick sl.

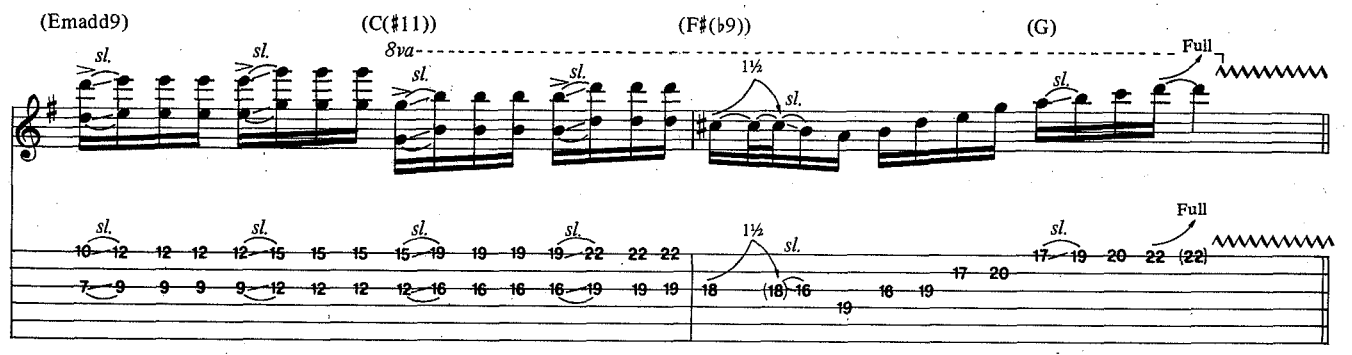

2nd Verse
N.C. E5 N.C. F5 N.C. D5 N.C. G5 G♭5 F5
I'm not gon - na wake up to - day. They pulled my plug, the pic - ture - fades.
Gtrs. I & III
Rhy. Fig. 1
(end Rhy. Fig. 1)
P.M.
w/Rhy. Fig. 1 (2 times)
N.C. E5 N.C. F5 N.C. D5 N.C. G5 G♭5 F5
And as my bod - y de - cays, mold be - gins to fill my grave.
N.C. E5 N.C. F5 N.C. D5 N.C. G5 G♭5 F5
The smell of death per - me - ates the silk with - in my cof - fin lays.
N.C. E5 N.C. F5 G♯5 N.C. (F5)
Go to hell!
Rhy. Fig. 2
(end Rhy. Fig. 2)
P.M.
3rd Verse
w/Rhy. Fig. 1 (3 times)
N.C. E5 N.C. F5 N.C. D5 N.C. G5 G♭5 F5
As they bur - y me now six feet, there my bod - y lies.
N.C. E5 N.C. F5 N.C. D5 N.C. G5 G♭5 F5 N.C. E5 N.C. F5
Still feel like I'm go - in' down, I hear a dis - tant wail - ing cry. God, some - thing must have gone wrong,
w/Rhy. Fig. 2
N.C. D5 N.C. G5 G♭5 F5 N.C. E5 N.C. F5 G♯5 N.C. (F5)
and much to late I re - a - lize. Go to hell!

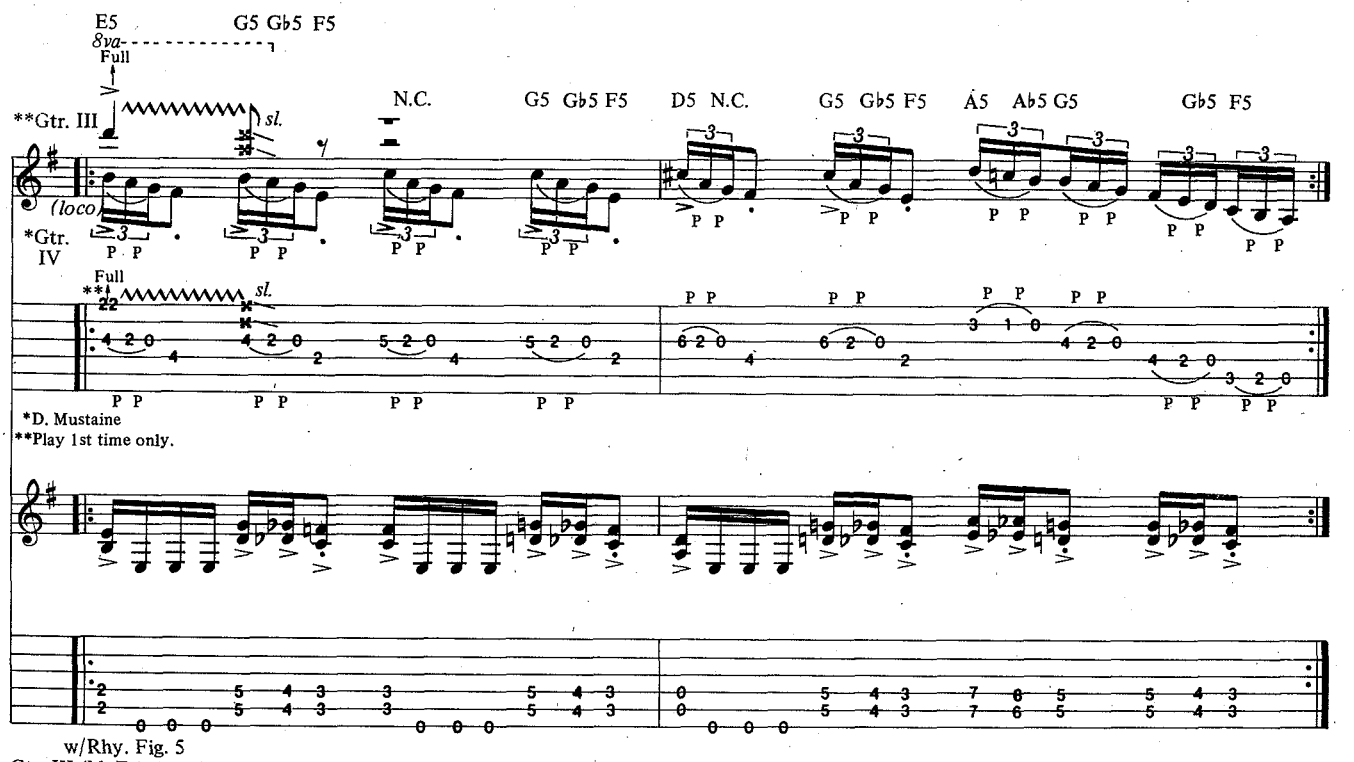

Gtr. III (M. Friedman)
E5 F5 D5 A5 A♭5 G5 G♭5 F5 E5 F5 D5 A5 A♭5 G5 G♭5 F5
Full 1/2
rake
Gtrs. I & II
Rhy. Fig. 3
8va
(Bass & drum fill)
(end Rhy. Fig. 3)
4th Verse
w/Rhy. Fig. 1 (3 times)
N.C. E5 N.C. F5 N.C. D5 N.C. G5 G♭5 F5
Well, I saw my fu - ner-al that day. I know who did - n't show to mourn.
My judge - ment was life in hell. Pil - lars of pain and thorns. My on - ly friend's the goat
w/Rhy. Fig. 2
with 6 6 6 bet-ween his horns. Go to hell!
5th Verse
w/Rhy. Fig. 1 (3 times)
Place all your trust here in me. Rest as - sured these things I know.

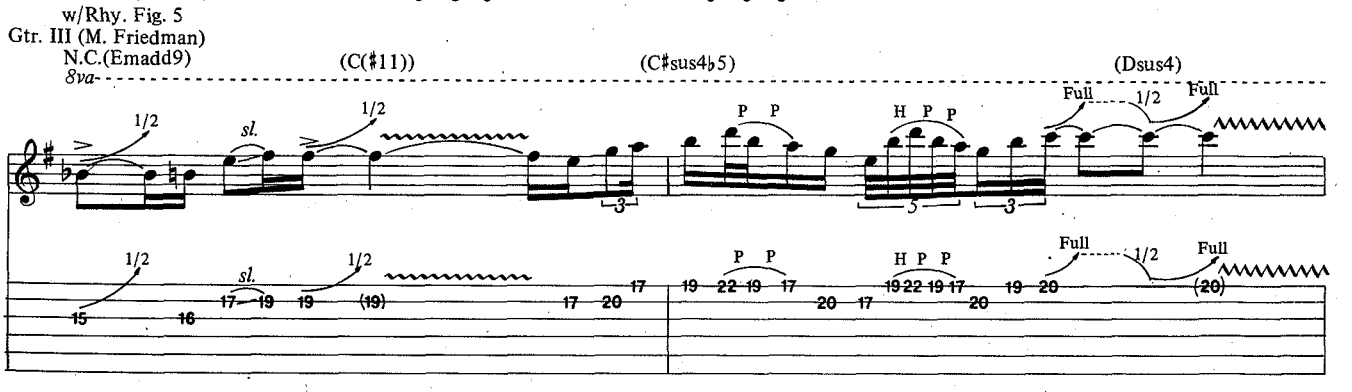

N.C. E5 N.C. F5 N.C. D5 N.C. G5 G♭5 F5 N.C. E5 N.C. F5
And as Cha - ron sails the sea, your jour - ney too shall end be - low. Ah, yes, you're all sit - ting ducks.
N.C. D5 N.C. G5 G♭5 F5
It's true, you reap what you sow.
w/Rhy. Fig. 2
N.C. E5 N.C. F5 G♯5 N.C. (F5)
Go to hell!
w/Rhy. Fig. 3
Gtr. III (M. Friedman)
E5 F5 D5 A5 A♭5 G5 G♭5 F5 E5 F5 D5 A5 A♭5 G5 G♭5 F5
A.H. (15ma)
Full
sl.
grad. release
A.H. pitch: G
A.H. pitch: A♯
rake
Gtrs. Rhy. Fig. 4
I & II E5 G5 D5 E5 D5 F5 E5 G5 A5 G5 D5 E5 D5 F5
(end Rhy. Fig. 4)
P.M.
H
Guitar solo
Gtr. III (D. Mustaine)
F♯5 A5 E5 G5 F♯5 A5 B5 A5 E5 G5
Full
1/2
Gtrs.
I & II

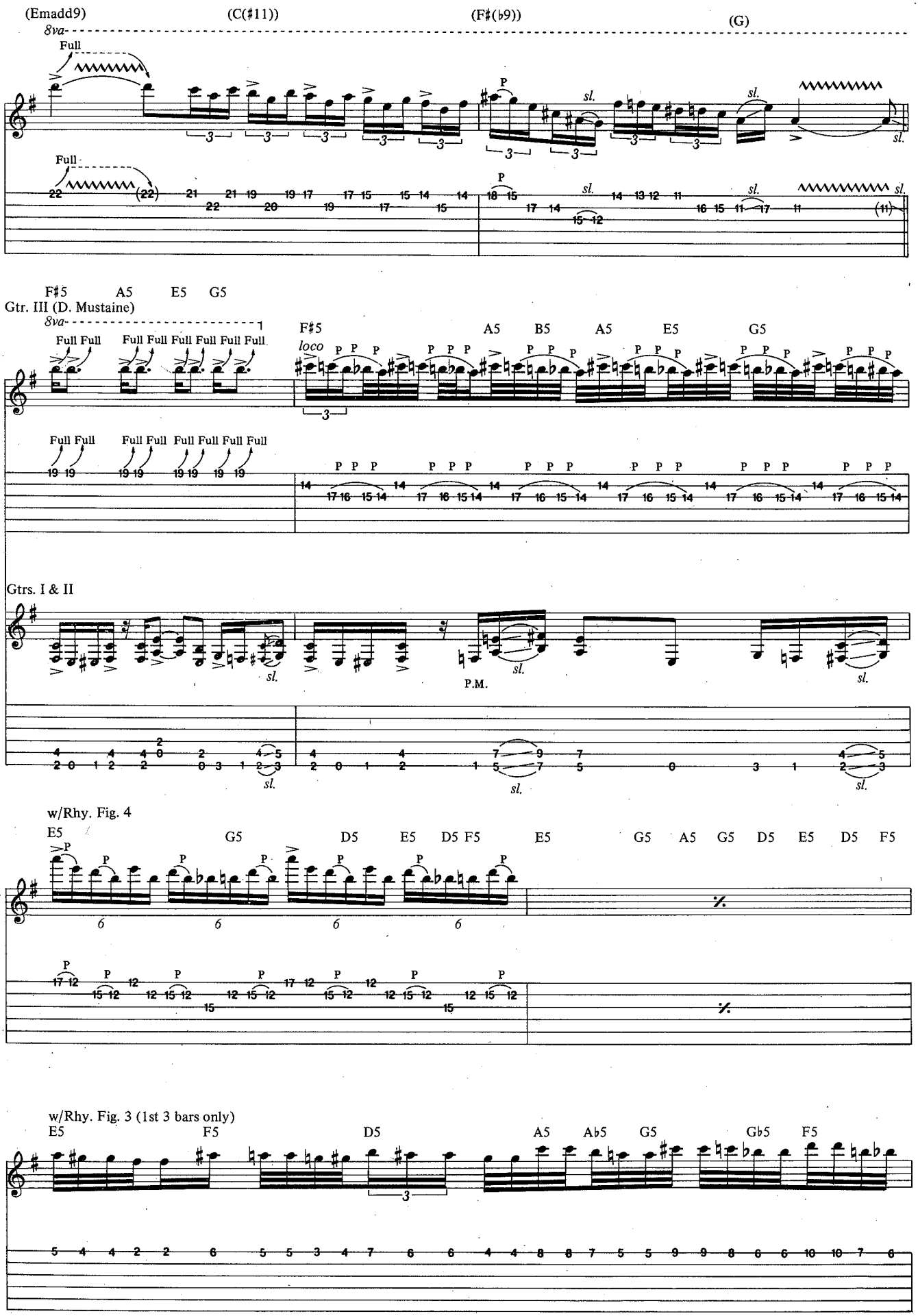

w/Rhy. Fig. 4
E5 G5 D5 E5 D5 F5 E5 G5 A5 G5 D5 E5 D5 F5
A.H.
Full
(15ma)
3/4
1/2
hold bend
A.H.
Full
3/4 1/2
A.H.
pitches: G E C♯
Gtr. III (M. Friedman)
N.C.(Emadd9)
(C(♯11))
(C♯sus4♭5)
(Dsus4)
Full
1/2
sl.
P
Full
rake-
Gtrs.
I & II
Rhy. Fig. 5
H
let ring
(Emadd9)
(C(♯11))
(F♯(♭9))
(G)
Full
1/2
P H P
(end Rhy. Fig. 5)

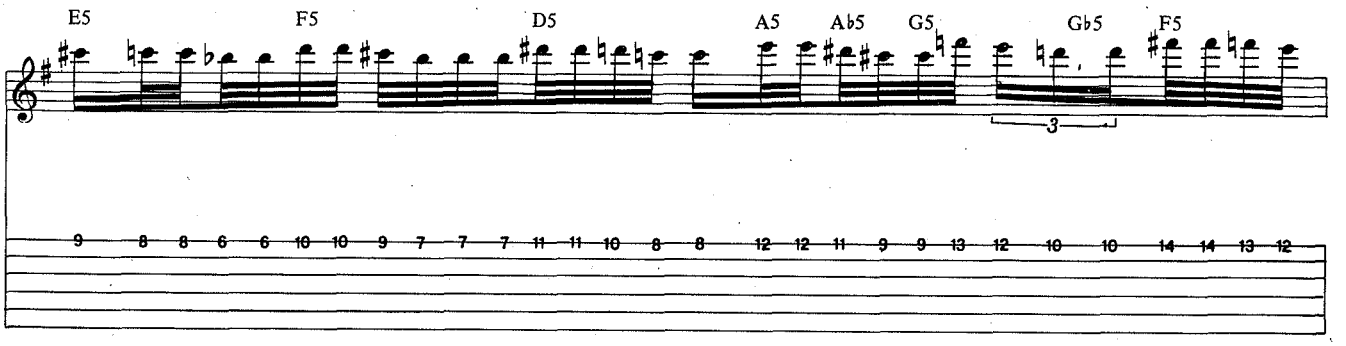

w/Rhy. Fig. 5
(Emadd9)
(C(♯11))
(C♯sus4♭5)
(Dsus4)
Full
sl.
P
1/2

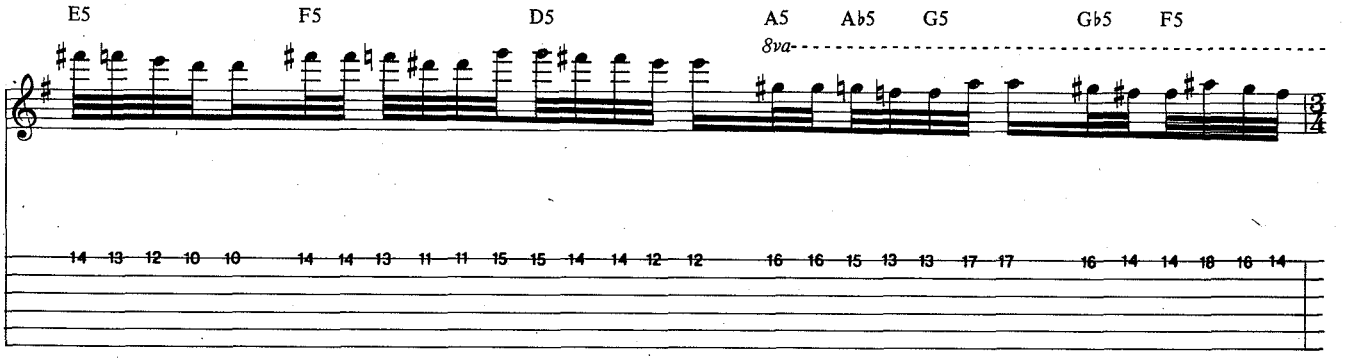

(Emadd9)
(C(♯11))
(F♯(♭9))
(G)
8va
sl.
1½
Full

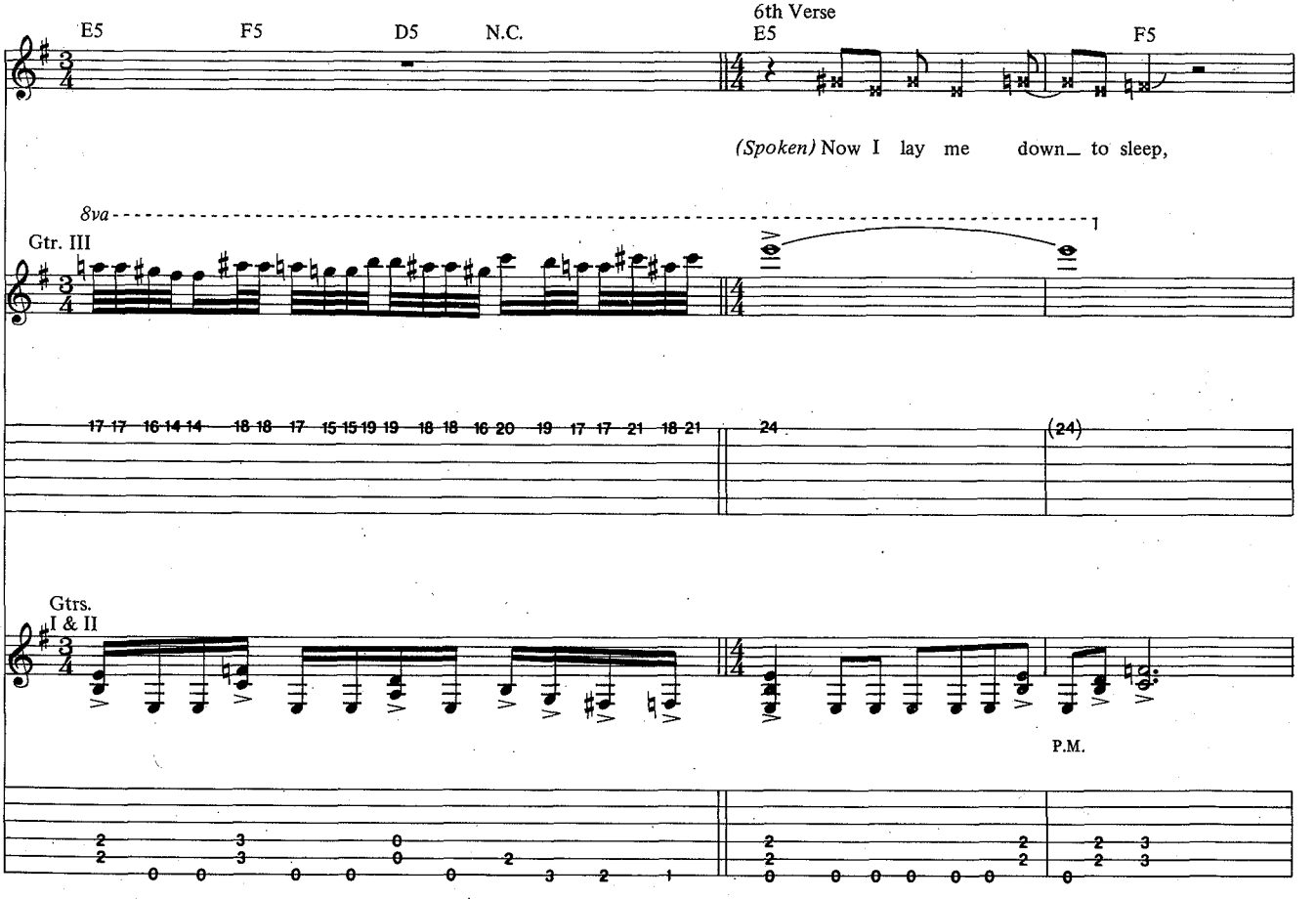

E5
G5 G♭5 F5
8va
Full
**Gtr. III
(loco)
*Gtr. IV
N.C.
G5 G♭5 F5
D5 N.C.
G5 G♭5 F5
A5 A♭5 G5
G♭5 F5
sl.
P P
*D. Mustaine
**Play 1st time only.

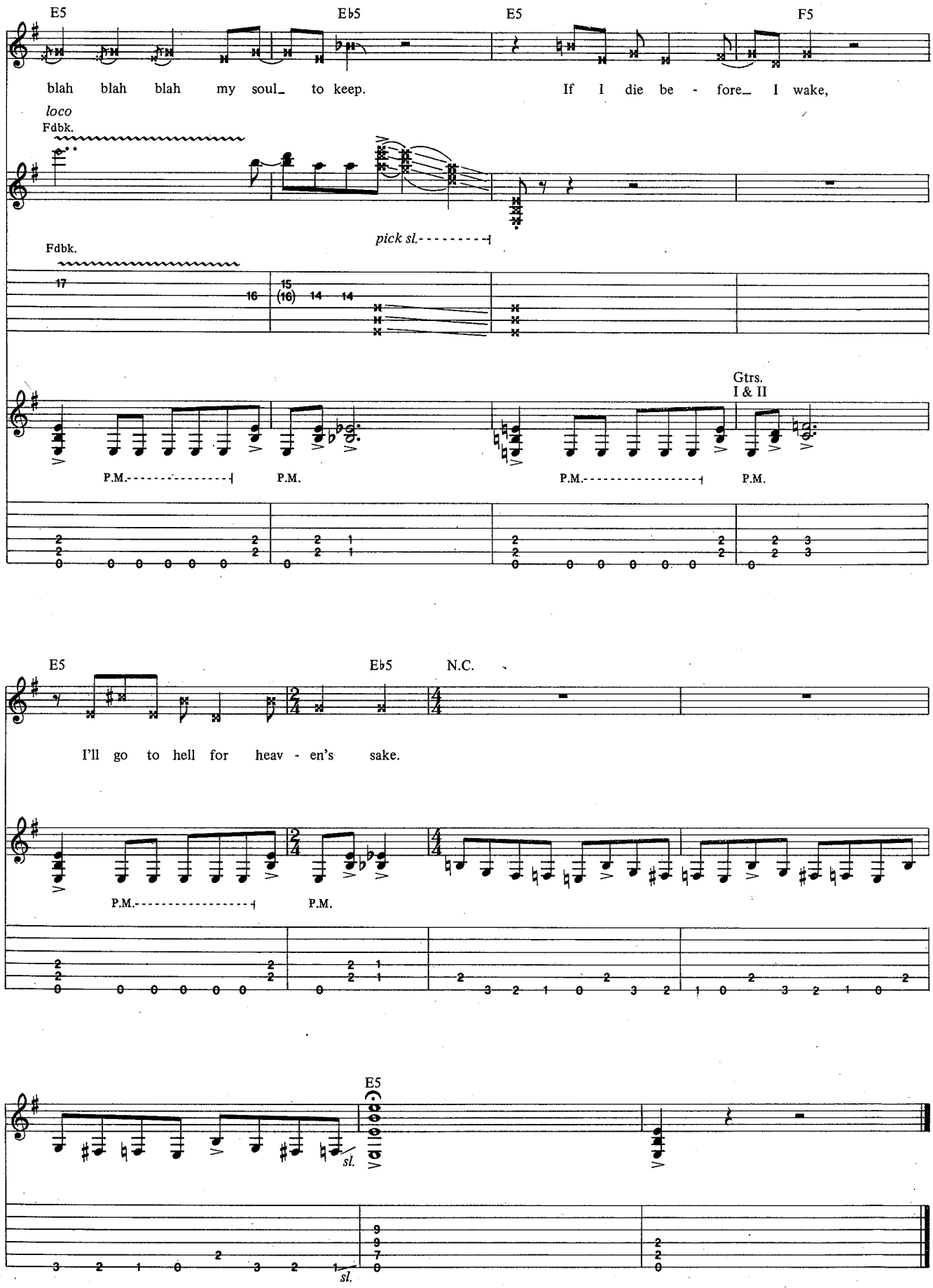

w/Rhy. Fig. 5
Gtr. III (M. Friedman)
N.C.(Emadd9)
(C(♯11))
(C♯sus4♭5)
(Dsus4)
8va
1/2
sl.
P P
H P P
Full


(Emadd9)
(C(♯11))
(F♯(♭9))
(G)
8va
Full
sl.
P
F♯5 A5 E5 G5
Gtr. III (D. Mustaine)
Full Full
loco
F♯5 A5 B5 A5 E5 G5
Gtrs. I & II
P.M.
w/Rhy. Fig. 4
E5 G5 D5 E5 D5 F5 E5 G5 A5 G5 D5 E5 D5 F5
w/Rhy. Fig. 3 (1st 3 bars only)
E5 F5 D5 A5 A♭5 G5 G♭5 F5


E5
F5
D5
A5
A♭5
G5
G♭5
F5
3


E5
F5
D5
A5
A♭5
G5
G♭5
F5
8va


E5
F5
D5
N.C.
6th Verse
E5
F5
(Spoken) Now I lay me down to sleep,
8va
Gtr. III
Gtrs. I & II
P.M.

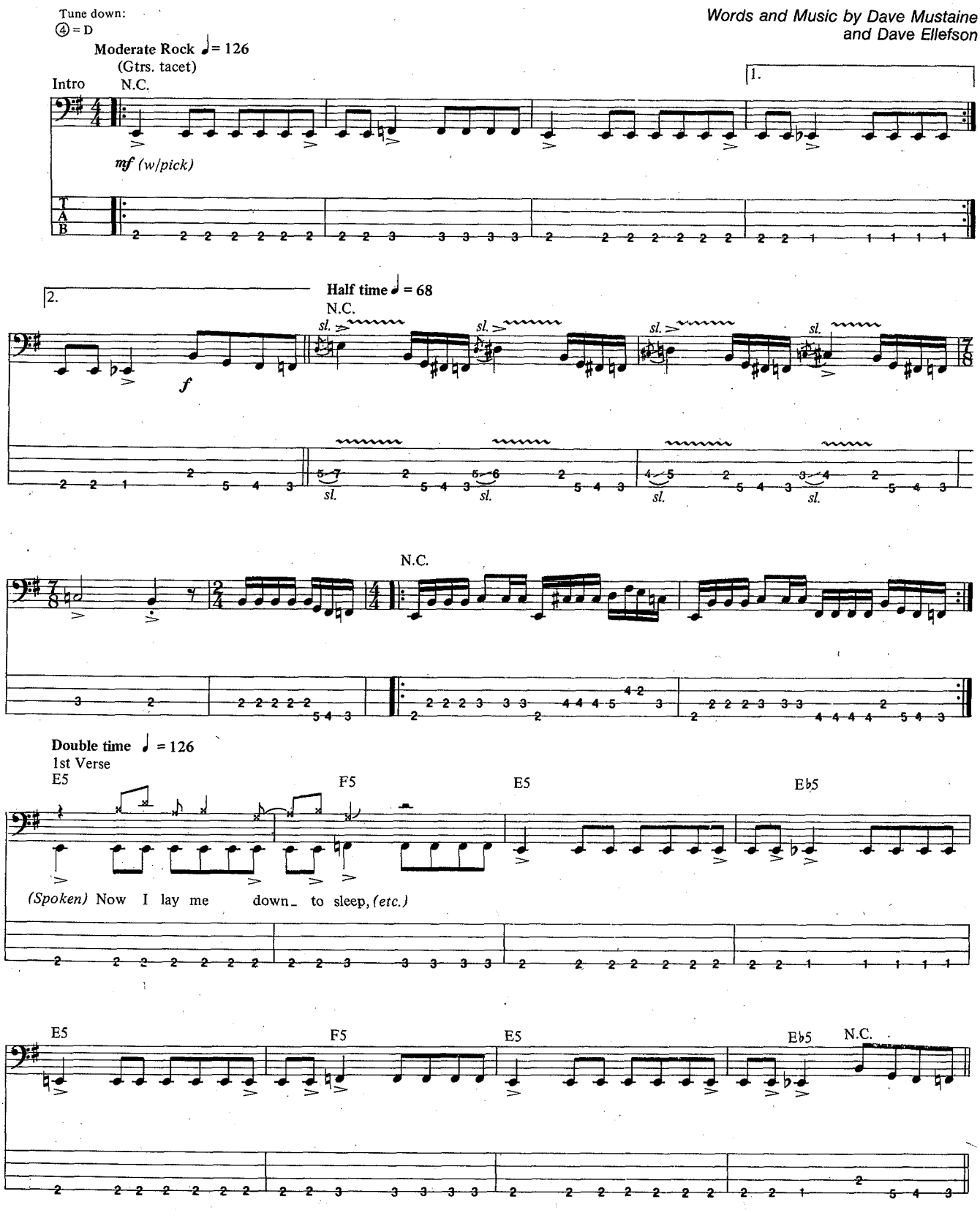

E5
E♭5
E5
F5
blah blah blah my soul_ to keep.
If I die be - fore_ I wake,
loco
Fdbk.
pick sl.
Fdbk.
Gtrs.
I & II
P.M.
P.M.
P.M.
P.M.
E5
E♭5
N.C.
I'll go to hell for heav - en's sake.
P.M.
P.M.
E5
sl.
sl.

BASS LINE FOR
GO TO HELL

As Recorded by Megadeth

(From the album BILL AND TED'S BOGUS JOURNEY/Interscope Records)

Words and Music by Dave Mustaine and Dave Ellefson



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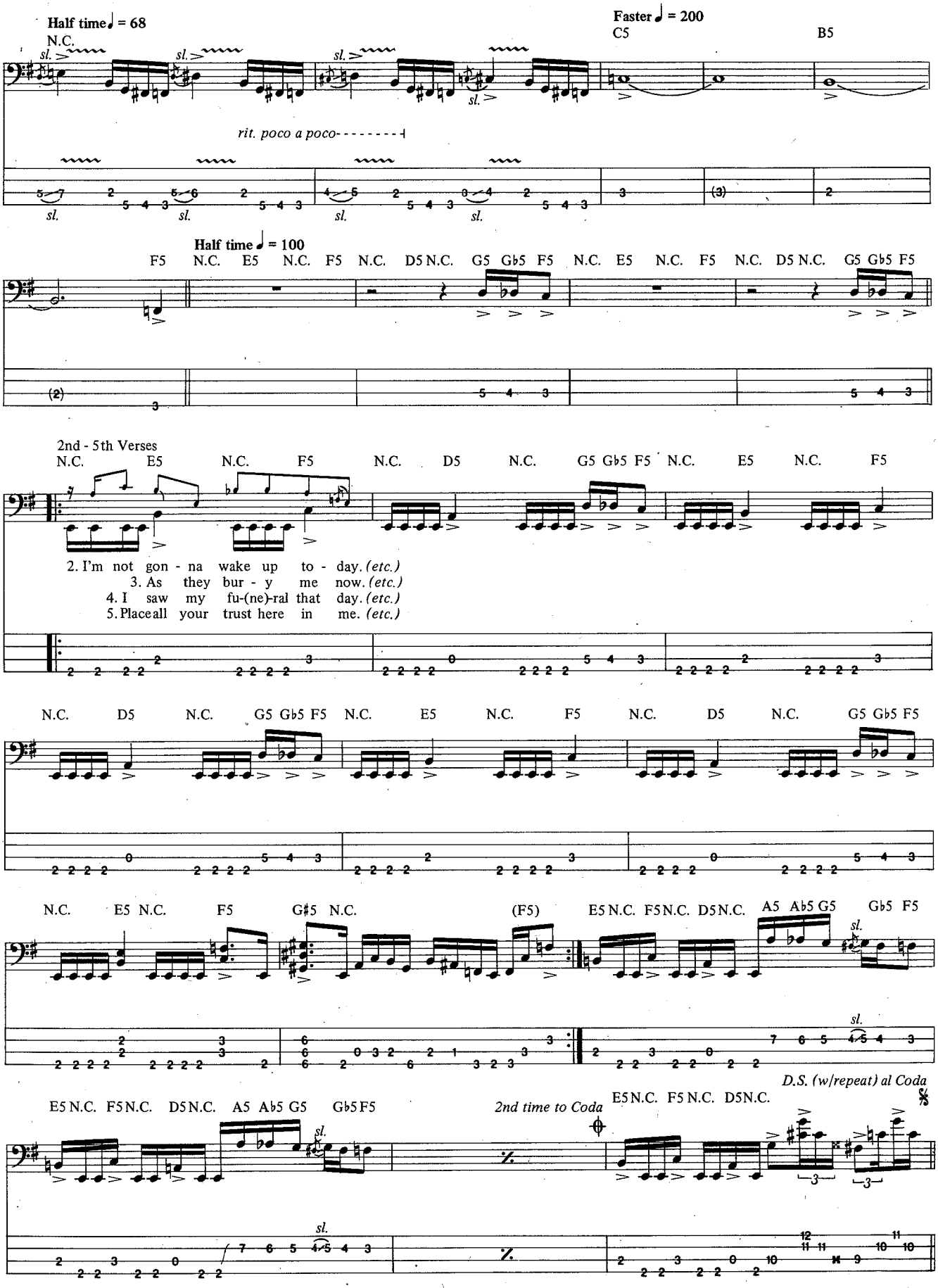
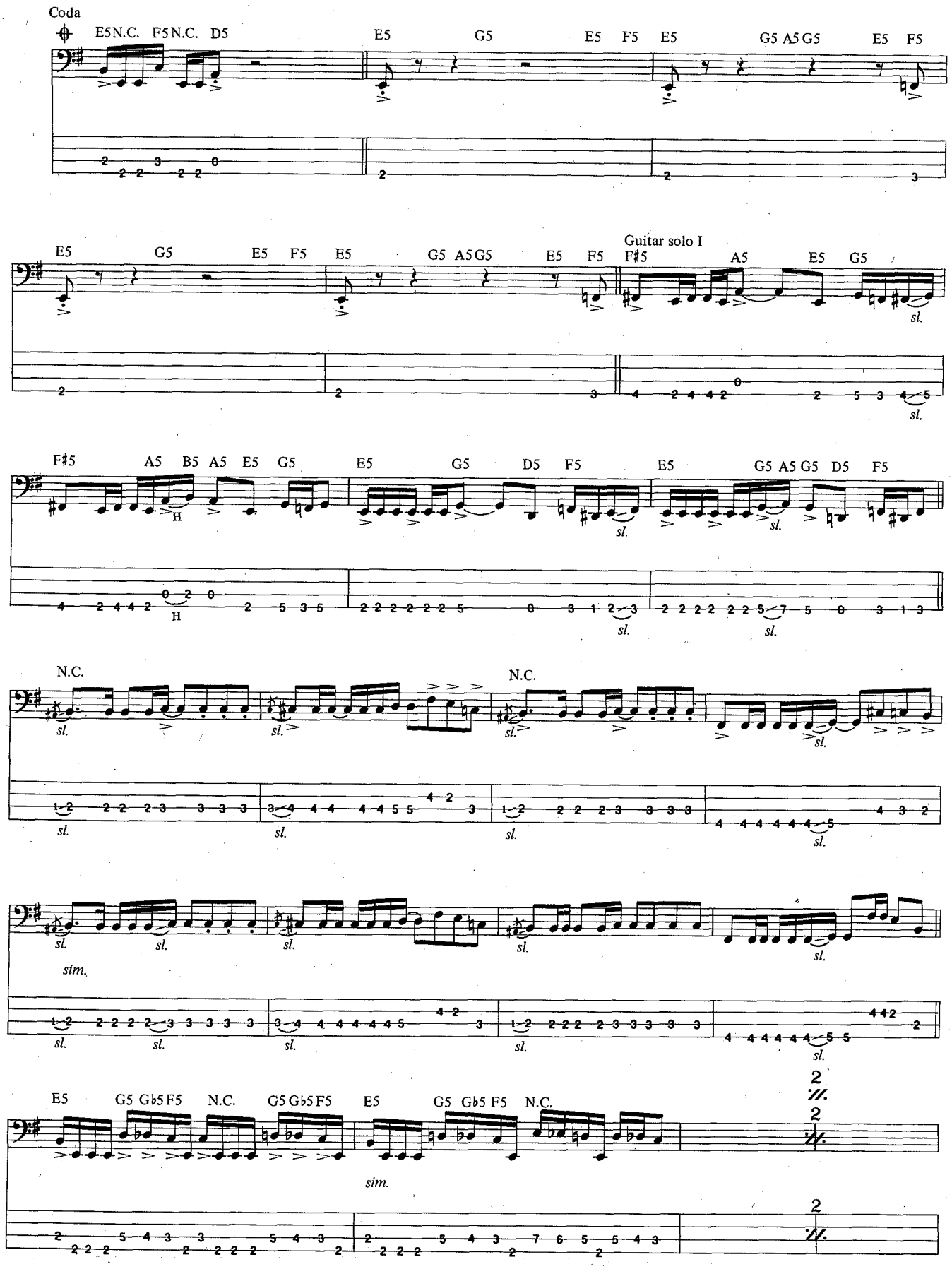
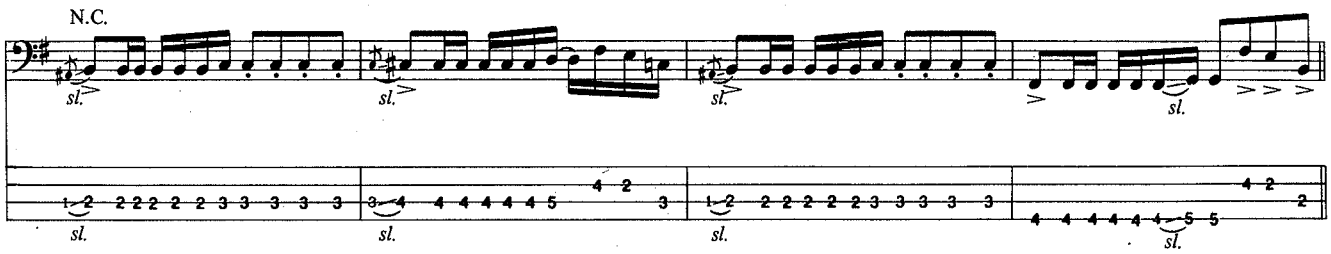
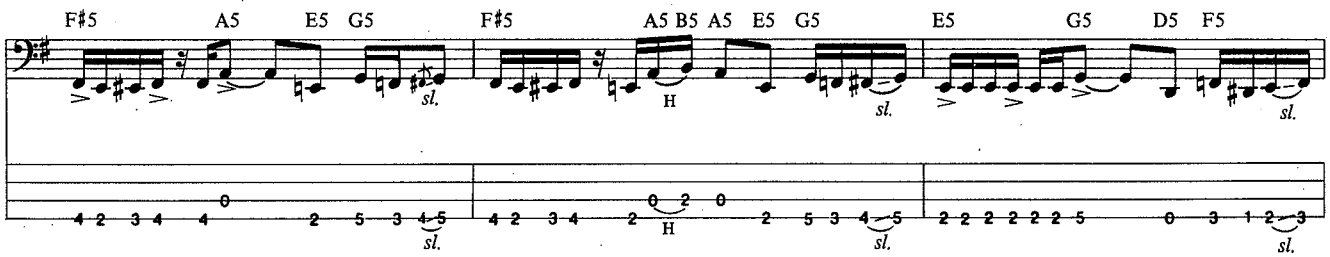
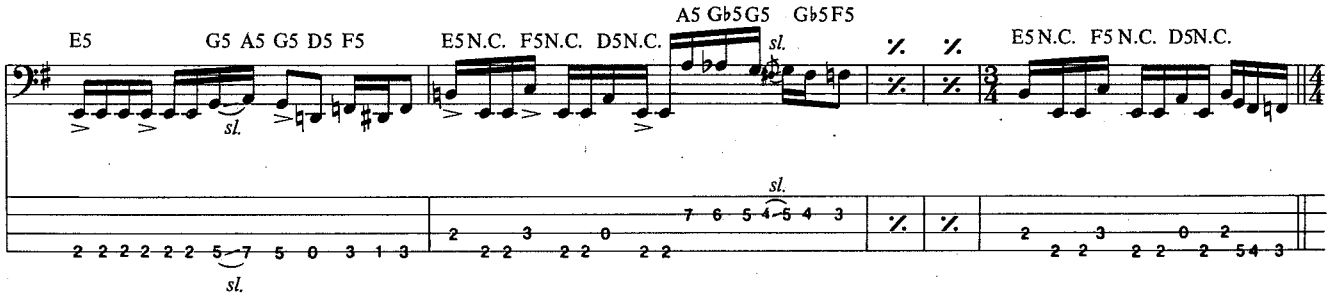
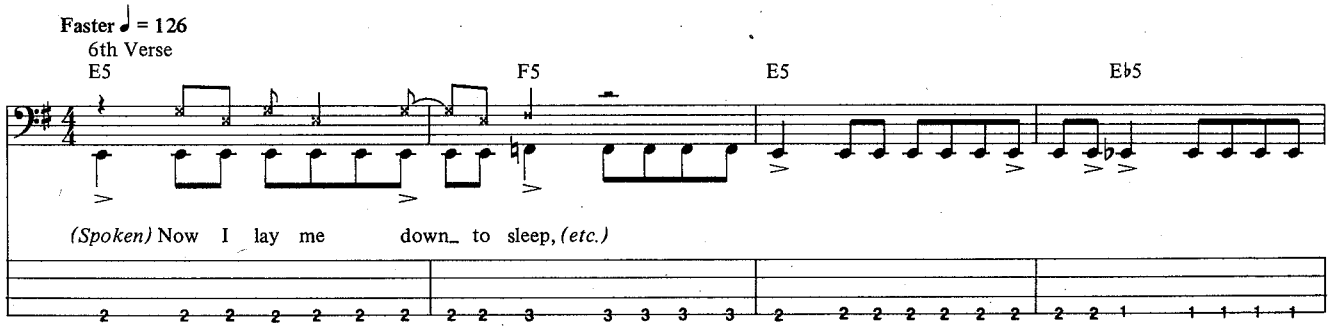

Half time ♩ = 68
N.C.
sl.
rit. poco a poco
Faster ♩ = 200
C5
B5
Half time ♩ = 100
F5 N.C. E5 N.C. F5 N.C. D5 N.C. G5 G♭5 F5 N.C. E5 N.C. F5 N.C. D5 N.C. G5 G♭5 F5
2nd - 5th Verses
N.C. E5 N.C. F5 N.C. D5 N.C. G5 G♭5 F5 N.C. E5 N.C. F5
2. I'm not gon - na wake up to - day. (etc.)
3. As they bur - y me now. (etc.)
4. I saw my fu-(ne)-ral that day. (etc.)
5. Place all your trust here in me. (etc.)
N.C. D5 N.C. G5 G♭5 F5 N.C. E5 N.C. F5 N.C. D5 N.C. G5 G♭5 F5
N.C. E5 N.C. F5 G♯5 N.C. (F5) E5 N.C. F5 N.C. D5 N.C. A5 A♭5 G5 G♭5 F5
E5 N.C. F5 N.C. D5 N.C. A5 A♭5 G5 G♭5 F5
2nd time to Coda
E5 N.C. F5 N.C. D5 N.C.
D.S. (w/repeat) al Coda

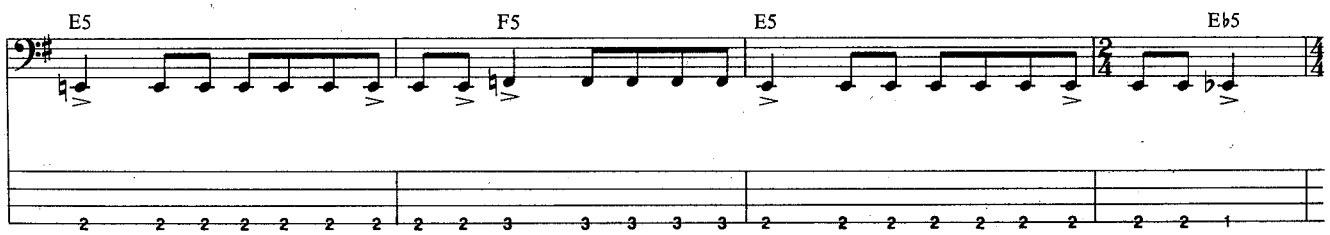

Coda
E5 N.C. F5 N.C. D5
E5 G5 E5 F5 E5 G5 A5 G5 E5 F5
E5 G5 E5 F5 E5 G5 A5 G5 E5 F5
Guitar solo I
F#5 A5 E5 G5
sl.
F#5 A5 B5 A5 E5 G5
H
E5 G5 D5 F5
E5 G5 A5 G5 D5 F5
N.C.
sim.
E5 G5 Gb5 F5 N.C. G5 Gb5 F5
E5 G5 Gb5 F5 N.C.

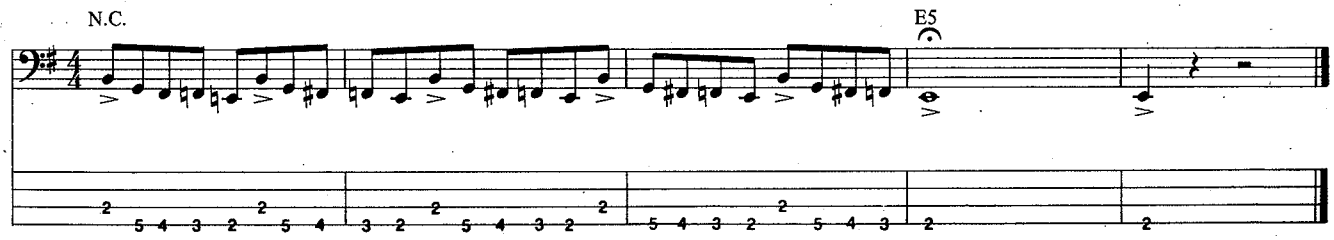

N.C.
sl.

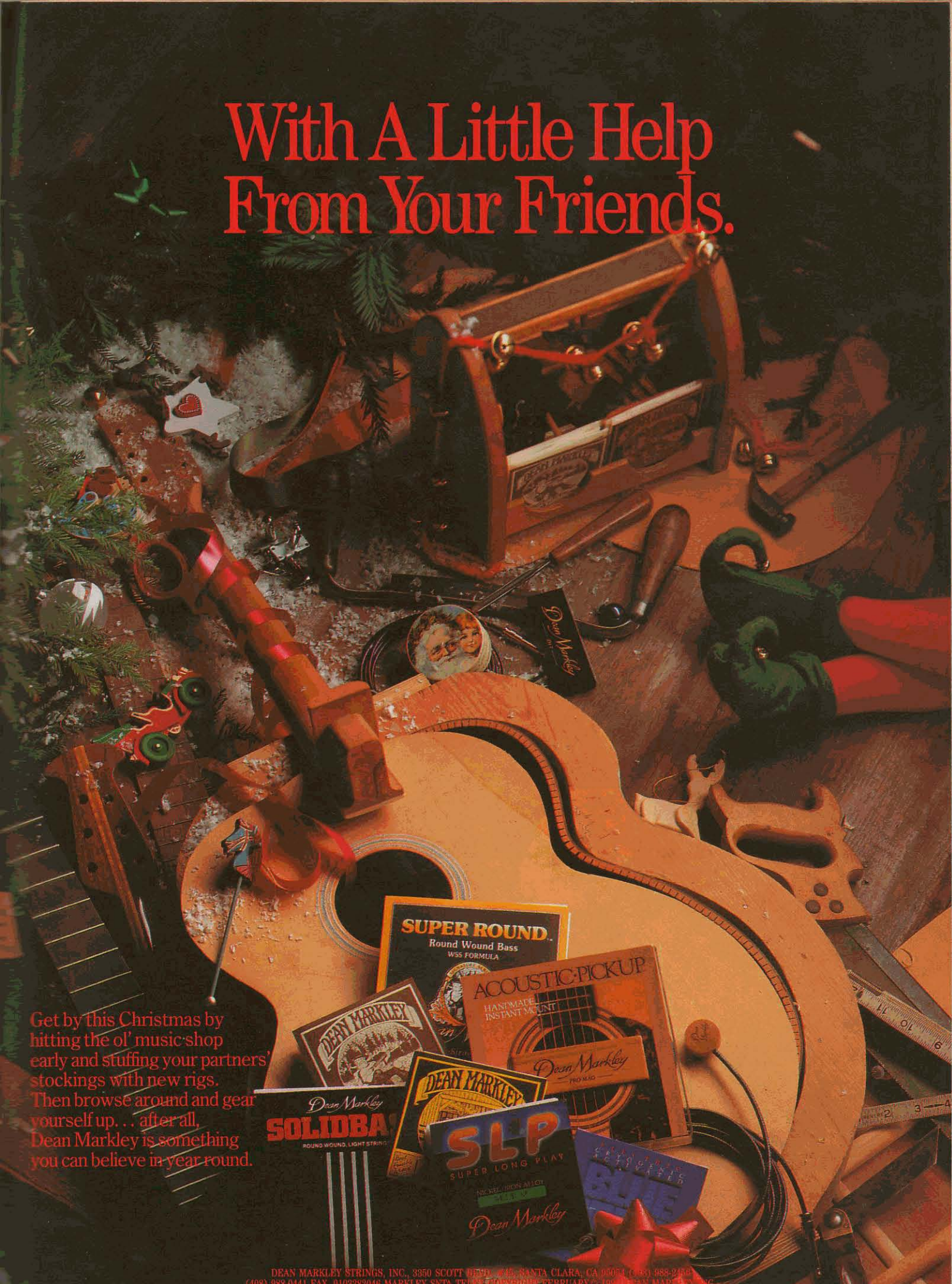

F♯5 A5 E5 G5 F♯5 A5 B5 A5 E5 G5 E5 G5 D5 F5
H
sl.


E5 G5 A5 G5 D5 F5 E5N.C. F5N.C. D5N.C. A5 G♭5 G5 G♭5 F5 E5N.C. F5N.C. D5N.C.
sl.


Faster ♩ = 126
6th Verse
E5 F5 E5 E♭5
(Spoken) Now I lay me down_ to sleep, (etc.)


E5 F5 E5 E♭5


N.C.
E5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Jackson
MEGADETH

MARTY FRIEDMAN

HIGH EXPOSURE

Ulf Magnusson MWA

Marty Friedman had moderate success on Cacophony's *Speed Metal Symphony* and *Go Off!*, sharing the spotlight with his best friend and fellow guitarchitect, Jason Becker. He also released a blistering solo album entitled *Dragon's Kiss*. Marty's chops went on forever, reflecting a uniquely Far Eastern musical influence. But neither Marty nor Jason got the immediate acceptance of former Shrapnel labelmates, Vinnie Moore or Tony MacAlpine. When Cacophony split up, both Marty and Jason headed for L.A. in hopes of landing a "major gig" with a top notch metal band. Both players got what they wanted. Jason got the gig with David Lee Roth and Marty hooked on with Megadeth. His debut on *Rust in Peace* became one of the guitar success stories of the year.

BY JOHN STIX

Ken Settle

Was it easy to assimilate into Megadeth?

A lot easier than many people think. Some people can't believe that I'm in the band. They think it's so different from what I was doing before. Other people think it's a natural. I do. I'm surprised when people are completely freaked out.

How did you get the gig?

A friend of the band who's a friend of mine told me they were looking for a guitarist, and I went over and had an audition. I had auditioned for Ozzy before Zakk. Zakk's a better man for that job. He's an incredible guitar player. I didn't really audition for anything else. It's kind of hard to find a band for me to fit in.

Had they listened to any of your records?

None of my recent stuff. Many years ago they were familiar with the stuff I did with a band called Hawaii, which was more in the Megadeth vein than Cacophony was. It was super-aggressive, wild stuff. They weren't familiar with what I'd done in the past couple of years.

So it was based on the live audition more than anything else?

Yeah, that made me feel good about it, because they never heard any of the Cacophony music. That stuff was pretty good, guitarwise, and I thought, 'Well, they'll hear that, so even if I blow this audition, they'll at least think that I'm a pretty good guitar player.' But they hadn't heard any Cacophony. I did the audition, and thought I played everything great. But after each song, Dave said, "No, you've got it completely wrong." I thought I had a perfect ear, but it turns out that Dave, and Megadeth in general, pay total attention to every single nuance of what's going on, which is something that impressed me from day one. That sparked my interest in the whole thing. Dave had every little nuance of the rhythm picking, and little parts to play. I was stoked that everybody cared about little things like that. Now that I know how to play the songs, I know how wrong I was. I had the correct notes, but all the wrong positions, wrong muting, wrong phrasing, wrong picking.

Dave is like Frank Zappa with the band. He knows and controls every note.

Dave knows all the parts on their past songs. I play the rhythms and the solos that are there. The songs I played on *Rust in Peace*, I play the rhythms and my own solos. Dave knows his

own rhythm parts, and in Megadeth both rhythm parts are exactly the same. It's not like one guy plays a high inversion of the same chord the other guy plays. It's an exact unison. At first I thought, 'That's kind of weird.' But when I started doing it along with Dave, I realized how big our rhythms sound when we play the exact same phrasing.

On the next record, will you become a writer within the band?

Dave's encouraging me to write, and I've already written something in a song that we're working on now for the new record. I've got a lot of parts of songs that I'm putting together. I like the freedom that I have to do what I do best, which is soloing. My rhythm has improved since I joined this band. If you listen to any of my past work, the rhythms are mostly chord pads behind soloing. My soloing is definitely my strongest point, but now I've improved somewhat on rhythm. I'm still nowhere near where I want to be, but I've improved a bit.

What do you learn as a lead guitarist from Dave Mustaine?

Mood and attitude in solos. Dave's solos are more intuitive to the song. How technical, or what kind of concepts he's using, I don't know.

It's interesting that with you on board, he still chooses to solo.

I'll stand up for his soloing, because its great. His soloing fits the songs sometimes a lot better than mine. His solos are filled with attitude, and he uses a lot of cool techniques. It's completely different from mine, and his rhythm playing is more innovative than anybody's that I've ever heard.

What older songs do you enjoy playing most?

"Conjuring" and "Skull Beneath the Skin." On both of those songs, I play rhythm and Dave solos. To be completely honest, there's a Megadeth attitude that I feel is a part of me as a person, that I don't think was a part of the past guitarists. They were good, well-rounded guitarists, but those solos are too bebop-y in feel to me.

Did you change your sound and gear when you joined Megadeth?

Radically. As soon as I joined, I got the best gear available to anybody. I searched through every possible kind of gear. I had access to everything, and I tried everything out. I went out and got everything I needed, and skimped on nothing, so I could be completely happy with what I played on the record and what I play live. I experimented with everything, because I don't really know anything, technically, about amps and effects. I went for the sound. I said, "Now I'm going to get the best tone that I've ever had. I'm going to get the best unit that I can possibly get."

What did you get?

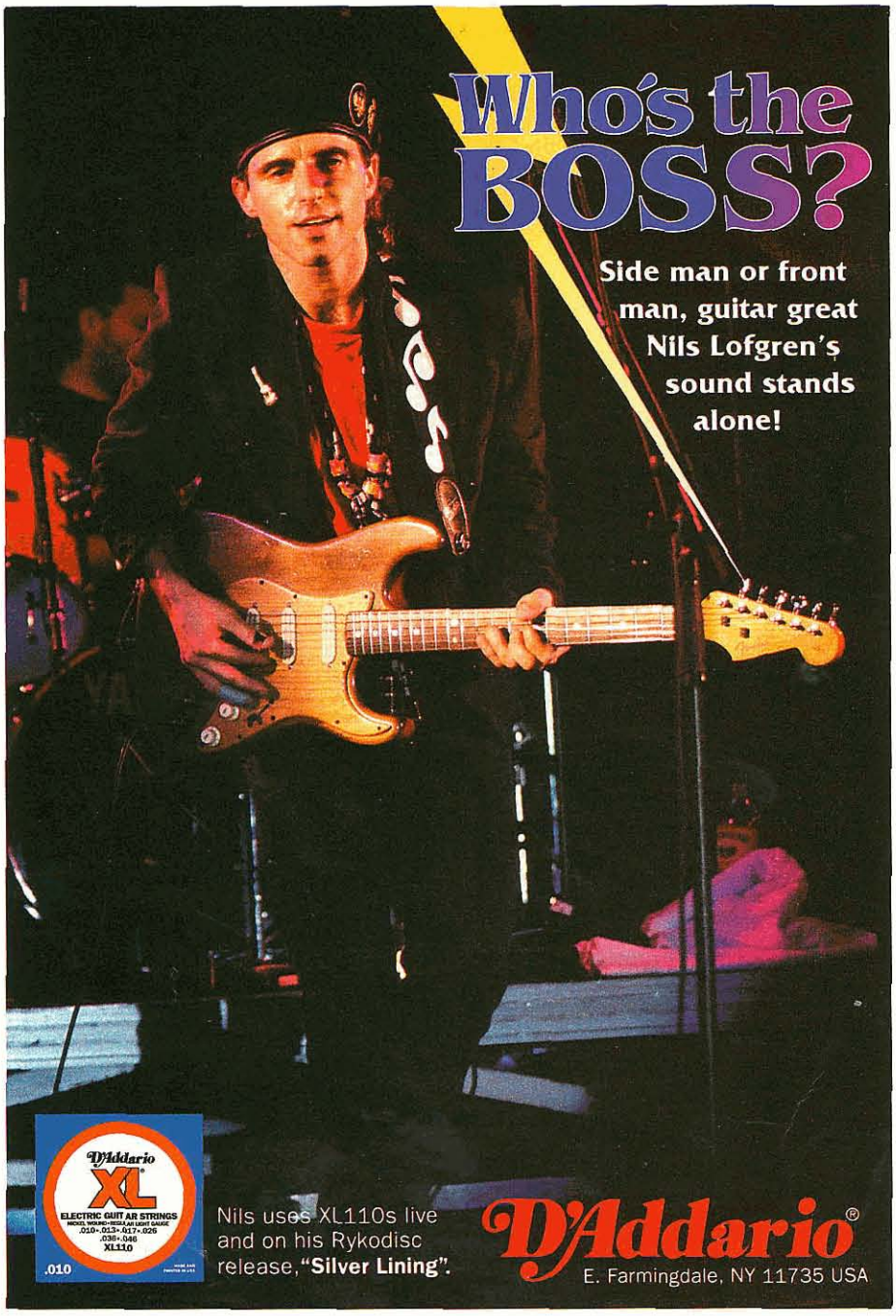
VHT power amps, a separate one for rhythm and lead, and a Bogner preamp for rhythm and a Tubeworks preamp for lead. An SPX-900 for rhythm, and an SPX-900 for lead, which I rarely use. I use very minute patches on that to get a little color in there, but no reverb or delay or anything like that. I use kind of an aural exciter patch on those things. I have a Hush unit, a Bradshaw system, and a really nice top of the line wireless system by Sampson. I have Marshall cabinets, of course. It's the best rig I've ever had.

And guitar?

Jackson. I had owned one before, but I had Jackson make me a special one for the record, made to my specifications: 24 frets, one pickup, a Seymour Duncan JB-J and just a volume knob. There's nothing else on the guitar. I could have gone to anybody, but I went to Jackson for two reasons. One, because it's already associated with Megadeth, and two, because I honestly think it's the finest guitar that you can play in this style of music. I've never played a guitar that I like as much as the Jackson I'm playing right now.

Isn't the sound in the studio so different from the sound live?

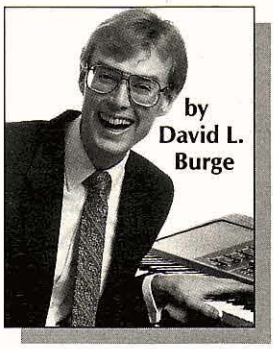
When you have a great producer like



For ALL Guitarists

The true story behind Burge's best-selling Perfect Pitch method.

How I discovered the secret to Perfect Pitch



It started in ninth grade as a sort of teenage rivalry.

I was practicing the piano about five hours daily. Linda practiced far less. But somehow Linda always seemed to have an edge which made her the star performer of our school. It was frustrating.

What does she have that I don't? I'd wonder.

Then one day I ran into Linda's close friend, Sheryl. She bragged on about Linda, adding fuel to my fire. "You could *never* be like *Linda*," she taunted. "*Linda's* got *Perfect Pitch*."

"What's Perfect Pitch?" I asked.

Sheryl told me all about Linda's *uncanny* abilities: how she could name tones and chords—*just by ear*; how she could sing pitches—*from sheer memory*; and how she could play songs after merely *hearing* them on the radio!

My heart sank. *Her fantastic ear is the key to her success* I thought. How could I ever hope to compete with her?

Then I doubted it all. How could she *possibly* know F# or B♭ just by *listening*? An ear like that could unleash powerful new talents.

It bothered me. Did she *really* have Perfect Pitch? I finally asked her if the rumors were true.

"Yes," she nodded aloofly.

Perfect Pitch was too good to believe. I rudely pressed, "Can I test you sometime?"

"OK," she replied cheerfully.

Now I was going to make her eat her words...

My plan was ingeniously simple: I awaited a time when Linda least suspected. Then I boldly challenged her to name tones for me—*by ear.*

I made her stand so she could not see the piano keyboard. I made sure other classmates could not help her. I made sure everything was set just right so I could expose her claims as a ridiculous joke.

Nervously, I plotted my testing strategy. Linda appeared serene. With silent apprehension I played a tone: F#. (She'll *never* guess F#!)

I had barely touched the tone. "F#," she said.

I was astonished.

I quickly played another tone. She didn't even stop to think. *Instantly* she announced the correct pitch. I played more and more tones here and there on the keyboard, and each time she knew the pitch—without effort. She was SO amazing—she could identify tones as easily as colors!

"Sing an E♭," I demanded, determined to mess her up. Quickly she sang the proper pitch. I made her sing more tones (trying hard to make them increasingly difficult), but still she sang every one perfectly on pitch.

I was totally boggled. *"How in the world do you do it?"* I blurted.

"I don't know," she sighed. And to my dismay that was as much as I could get out of her!

The reality of Perfect Pitch hit me hard. My head was dizzy with disbelief, yet I now knew that Perfect Pitch was real.

I couldn't figure it out...

"How does she do it?" I kept asking myself. On the other hand, why can't *everyone* identify tones by ear?

It dawned on me that most musicians can't tell the sound of C from C#, or the key of A major from G major—like artists who paint picture after picture without knowing green from turquoise. It seemed odd and contradictory.

I found myself even more mystified than before. Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it myself. I would sweet-talk my brothers and sisters into playing tones for me, then I'd try to determine each pitch by ear. Almost every attempt failed miserably.

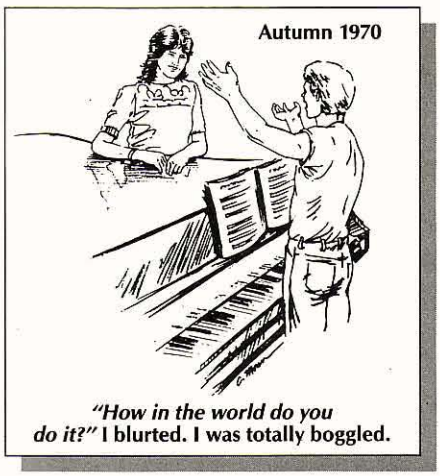
I tried day after day to learn the tones. I tried playing them *over* and *over* in order to memorize them. I tried to *visualize* the location of each pitch. But nothing worked. I simply could not recognize the tones by ear. It was hopeless.

After many weeks in vain, I finally gave up. Linda's gift was extraordinary. But for me, it was out of reach.

Then came the realization...

It was like a miracle. Once I had stopped *straining* my ear, I started to listen NATURALLY. Then the incredible secret to Perfect Pitch jumped right into my lap.

I began to notice faint "colors" within the tones. Not *visual* colors—but colors of *pitch*. They had always been there. But this was the first time I had ever really "let go" enough to hear these subtle differences in the sounds.



***"How in the world do you do it?"* I blurted. I was totally boggled.**

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I became convinced that *any* musician could gain Perfect Pitch just by learning how to unlock this simple secret of "color hearing."

When I told my friend Ann that *she* could have Perfect Pitch, she laughed. "You have to be *born* with Perfect Pitch," she asserted.

"You don't understand what Perfect Pitch *is*," I explained. "It's easy!"

I showed her how to listen. Timidly, she confessed that she could hear the colors, too. Soon she also had Perfect Pitch. We became instant celebrities; everyone was amazed.

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Oh yes, and as for Linda—well, time found us at the end of our senior year of high school, with my *final chance* to outdo her.

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Research reference: *An experimental investigation of the effectiveness of training on absolute pitch in adult musicians*, M. A. Rush, The Ohio State University.

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You're a producer. Is Mike Clink on another level?

He's way beyond anything I've ever been, producer-wise. He got the best performance out of all of us without being overbearing, without getting on anybody's nerves, and without changing anything. He got Megadeth on tape, and he didn't go around changing songs around, or making crazy edits and changing solos around.

How would he inspire you to give your best?

First of all, the respect that I have for him brought something out in me, because I've always wanted to work with a great producer, and this was my big shot. I'd walk into the studio in the morning and thank God: 'Here I am, I'm going to play guitar with Mike Clink sitting there listening to my solos!' So that's already a boost right there. Then I listened to his input and tried to do the little suggestions that he would say. There weren't very many. He doesn't confuse the issue. He's generally quiet and when he has something to say, it's always excellent. In "Hangar 18," for example, there's a lot of solos and anybody who's familiar with any of my past work knows it's strong on the ethnic, exotic kind of sound. You get your Japanese, Egyptian thing. All these different countries, except America. It's weird-sounding, and I can easily go overboard in that direction, almost to the point where it could sound goofy if I didn't subtly put my influences in. In the back half of the "Hangar 18" solos, those kinds of rhythms lend themselves to an Egyptian, kind of exotic sound. He would let me know when I was going a bit overboard. Even if I did a solo that I really liked, he'd say, 'This part is getting a little bit too Arabic.' I'd listen to it and say, 'You know, you're right, it's ridiculous.' Sometimes I get wrapped up in my own playing style so much that I would forget the context of the other four minutes of the song. Then I have to find a way to adjust my guitar playing to what he's saying, which is very tricky.

"Hangar 18" was one of your big pieces. The whole second half, which is solos, sounded like they were all you.

I do all the solos in the first half, and I do the two long solos in the back half, and then Dave and I trade off until the end. I'm really proud of a couple of those solos in there. I got to play out on that in a way that got past Clink. I figure, if I got a solo past Clink, it must be good.

Did what you play have anything to do with the lyric content?

In this band, because lyrics are important, I try to conjur up some type of mental vision of what the song's about before I play on it, but, like I was saying before, I can get out of context when I'm recording a solo in the studio. You get focused on that solo, that 20, 30 seconds of the song. It's like the rest of the song doesn't matter, because you're working on this one little section. This band, as opposed to a lot of my other bands, is really song-oriented, so I had to work to keep focused on what the whole song was like. I don't want to put this symphony in there for 30 seconds and the rest of the song is something else. The solo is just one window that you leave, and then you come back into the song, and it's got to to do something to advance the song. For my guitar playing, the most important thing is what's under the solo. I concentrate on that more than anything else, because a solo that is not concentrating on what's under it is just all surface. It's just ripping, and it could be over anything. I like to use the rhythm and the backing track to my total advantage, and as much as I can make my solo relate to that, the more individuality that solo's going to have from another song. Obviously, I tried to think of the subject of "Hangar 18," and add some kind of mysterious quality to it.

"Lucretia" is another big one for you.

That's my favorite solo on the album. I'm particularly proud of that solo, because I advanced guitar playing-wise, on that solo. The solo's not very difficult, but I treaded onto a lot of melodic note choices that I had never used before and I am happy with the way the notes came out. I was thinking about the solo for "Lucretia," and I told myself I could make a whole video explaining the concepts in this solo. On each chord change I go into a completely different train of thought. Every chord in that chord progression, which is an interesting chord progression, is followed consciously with notes that work with it. A lot of times a solo might have four or five chord changes in it that are all relative to each other, so you can stay in one or two different scales throughout the whole thing and be safe and have a cool solo. On this, there's six or seven chords before the progression turns around once, On each one of those chords, I followed it as if it were in a completely different song from the next chord.

You changed key with every chord?

I changed keys with every chord. Not necessarily changed key, but I changed my melodic thought. I wish I could explain it better. The only way to do it is to learn the solo, and to stop on each

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chord and see what I do on each chord. Each chord, I follow differently—where I could have played in F# minor for the whole solo and just done a great rock solo. But I experimented. I used augmented sounds in some of it. I don't have enough technical knowledge to explain this correctly, but that particular solo's got more different ideas in it than a lot of my other solos. You could learn a lot about how I play in that solo. That's the most advanced melodic note choice that I've done in a long time.

Was it intentional or did it just come out at the moment?

Part of it was intentional, and the other part was with Clink there on it. I improvised, and Clink would say, "This is all really cool, but the last measure sucks." That's about as far as he'd go. He wouldn't get too technical, and I'm like, "Well, what am I going to do?" Then I'd say, "Okay, I'm gonna try something else," and he'd come back and listen to it. Usually after a couple tries, he'd like it, and I'd be thrilled. The part where it originally speeds up is the only part that I had worked out. It's like some arpeggiated part where I follow each chord, but I'm also using polyrhythms in following the chords. I'm not following it with eight notes of an arpeggio to a measure. I followed it with some odd number, which is another concept. That solo shows me that I'm still advancing as a guitarist. That's a big thing in my playing. I mean to play every note. It might happen by accident while I'm improvising, and then I'll learn it and play it again like I mean it. That's how I did the solos that I didn't work out. I improvised for a while and when I got on a track that I liked, I'd say, "Okay, I like the first measure, let's put that on another track and save it. Now let me get something cool for the second measure." I'd put that on another track and save it. When I got everything together, I'd learn it and play it like I meant it. I play it with aggression. If you get lucky on something, you may not be playing with the full aggression that you would have if you knew what it was you were going to play and you could sink your teeth into it. I like the sound when I mean every note.

In Cacophony and your solo record, *Dragon's Kiss*, you could solo all night. Now you have 20 seconds.

Another reason why it's a different head is because this is my first high exposure record. I have a lot of faithful guitar fans who listen to my other stuff, but this record reached a hell of a lot of people, and that could be taken as a pressure, or as an incentive to play as best as I can. Condensing it into a 20 or 30 second space made me say, 'I've got to play the best that I can in that 20 seconds and be 100% happy with it.' Three months down the line I didn't want to say, "I could follow this progression better." I had to consciously think, what's my favorite way in the whole world to follow this chord progression, and to play in this particular song. Having less space added to that sort of pressure, which kind of helped me. In Cacophony, it wasn't like that at all, because everything was written out. Those were actual pieces of music that were written out.

In talking to Jason, it comes to light that the intensity of Cacophony was yours.

Well, at first it was, because the first record, *Speed Metal Symphony*, was going to be my solo record. Then I met Jason. I already had most of the material written and I was blown away by this guy. Here's this kid, 16 years old, and he had a lot of great original material, and plus he could play like a sonofabitch. He was intense at that age, and we just started playing guitar together as friends, and I'm like, "Why don't you try to play some of this stuff that I'm writing?" He has a Portastudio at his house, and I'd work on my material at his house, and I'm like, "Man, you can play this stuff really good!" I'd come back the next day and he'd have my solos nailed. So I'm like, "We should play this together." Plus, I wanted to get a lot of his material on my record, because it was so good. So I said, "Let's

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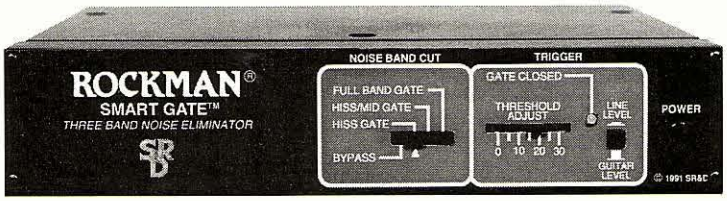

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BRAD GILLIS
Galaxy 500
"Galaxy 500" was the first song I recorded in my new studio. For this song I tried guitar melodies that would be used in a vocal approach. The object was to start out with a little soul and end up in high gear.

STEVE LUKATHER
Smell Yourself
Los Lobotomys is a fun band I play in from time to time . . . no rehearsals are allowed. I play straight ahead all day and for this band, anything goes. I wrote the song the night before. We played the song once before we recorded it.

BILLY SHEEHAN
L.A. Ala Mode
This piece represents a transistion period. There are a lot of notes, weird and experimental ideas and new techniques and transitions I'm working on. It's still very rough but I wanted to give it to you in its raw stage of development.

ED KING
Eileen
I specifically wanted to do a tune where the guitar parts would interplay with each other. This tune marks the first time most people have heard father Paul Reed Smith perform.

STEVE MORSE
Picture This
I recorded "Picture This" in my living room, direct to DAT. My main concern was to provide a little electronic "air" around the direct sound so it wouldn't be too crunchy or electric sounding. Playing an entire solo piece direct means no overdubs or fixes.

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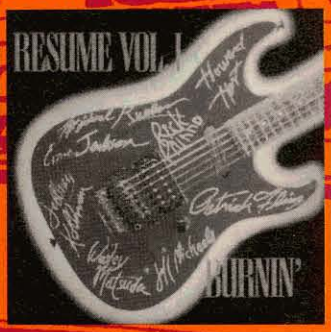


BRUCE KULICK
Zeptune
The main riff pays respect to a Zeppelin type groove, (thank you Mr. Page). The ending was a Hendrix inspriation in Jimi's tradition of adding something completely new to the end of the composition. The groove in Zeptune was a lot of fun to jam to.

STEVE STEVENS
Funkcaution
I am a fan of Motown and this bass line is derivitive of "Ball of Confusion." I tried to see how many different variations of lines I could put on top of the already exsisiting groove without changing the chords.

JASON BECKER
Meet Me in the Morning
Dylan was my first childhood hero (besides my dad). Just as there is nothing like the sound of a wailing distorted guitar there is also nothing like the sound of Dylan's voice, music and words. I chose this song because I wish I wrote it and the original has really good guitar on it.

FATES WARNING
Fates Fingers
This was one of our favorite tracks on the *Symmetry* album. There are always a lot of things you have in mind after you finish that you feel you could have done better. This time we got a shot to redo it. We took the existing track and remixed it and added solos and edited the middle section.

REEVES GABRELS
McCarthy At the Levee
I wrote this around the time people were losing their art grants and the 2 Live Crew thing was happening. It made me think of the McCarthy era. A levee is holding back something large and ultimately the levee breaks. I felt you could only try to censor artists for so long before it comes back at you.

ERIC JOHNSON
Cliffs of Dover (Live)
In some ways I like this one better than the first live one. A lot of people like the live "Cliffs" because they have a little more of that spontaneity. With "Cliffs" we get a good reception on it now but years it ago it was one where they were waiting for the next tune.

guitar RECORDINGS

form this thing together, and get this album together." The first album, *Speed Metal Symphony*, was a little bit lopsided. I had a lot more material on it, but on the second album, *Go Off*, Jason had as much material as I did, if not more. He had all the hard stuff (laughs), all the really intense guitar stuff.

In Cacophony, it seemed there was no breathing room. At the end you were flat on your back.

Playing at that level, there was always a lot that we'd want to change after the record was done. We didn't have much time to do the records, but we were always advancing at what we were trying to do, because we were always trying to outdo everything that we'd already done. After the record was done, maybe a week after that, we'd say, 'Oh, I should have changed this lick in this song here, because look, I can do the one step beyond on that lick!' We'd always improve on what we were doing before. We were in a rush to do the best thing. That's why we had a lot of things left over on those records that we'd want to improve. I made a point on this Megadeth record that I wouldn't want to change anything, because I'm going to be playing this music live for a long time, and I have to be proud of this record for a long time. So that was a different head space in recording.

How happy are you with *Dragon's Kiss*?

I'm 90% happy with it. I know I've improved a lot since then. Not necessarily guitar-wise, but I know a lot more of how to make music sound good in the studio. There's a lot of things that I would change in the recording of that record. There's a couple techniques that I have now that I didn't then. A lot of the rhythms under a lot of the solos are too distorted, and they muddy everything up, especially on "Thunder March." I think I would have used a clean tone for rhythm guitar, or no rhythm guitar at all, and just some nice patch in the back. It's such a pompous melody. I don't think it should have been so distorted on the rhythm.

When Cacophony broke up how did you make a living?

At that point, I was just teaching guitar for a living. I wrote almost an entire solo album before I joined Megadeth. It's still on my demo tapes. I was getting ready to do the solo album before I joined the band. And my instructional video was doing pretty well.

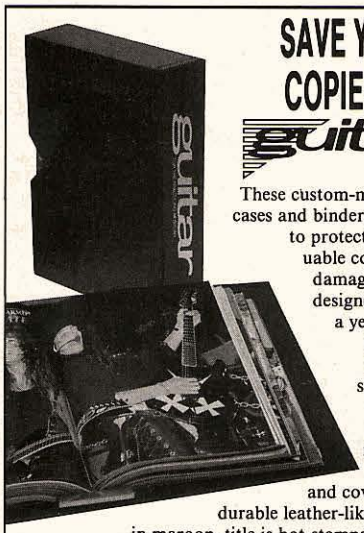
How are you as a teacher?

I 'm not a teacher at heart. I did it for the money. If some student was on the right track, I would continue them on the right track. If the student was on the wrong track, all they wanted to do was learn a lick off a record. I think there's a certain path that you should take, and any good guitarist knows that path on his own and can follow it and go to a teacher and learn the best out of that teacher possible. Some kids came to me and they learned the right thing for the right reasons, but some guys just wanted to learn Randy Rhoads' live solo. I'd show them, because I was hungry. I'm not gonna say, 'You know, you're not ready for that solo yet; you should be learning this, and then maybe in three months you can work on that solo.' But I'd just show it to them right then, because if you discourage the student, you'll lose

the student, and therefore you're hungry. When I was starting, I'd go to a gig and if I saw a guitarist do something I liked, I'd wait till the gig was over, go backstage and say, "Show me the first lick in the solo of your third song." And usually they'd show it to me. I think a lot of guitar players know what it is they need to learn, and they seek it out.

Would you like to have a career in Megadeth and a career doing more solo records?

No. I don't want to spread myself too thin. I'm finally in a band that's a unit. As much as people think I'm this "guitar hero" guy, I've wanted to be in a unit since day one. Megadeth is one of the biggest names in metal right now, and I'm proud to be in the band.



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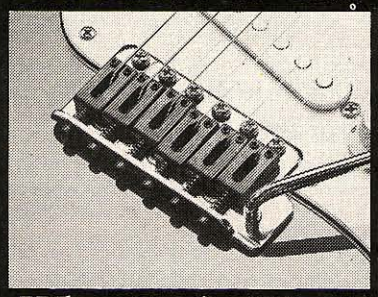

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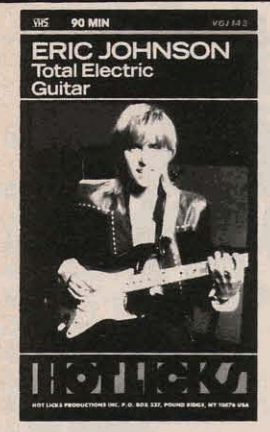

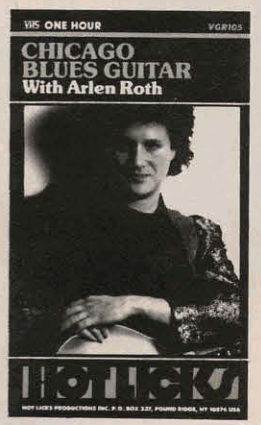

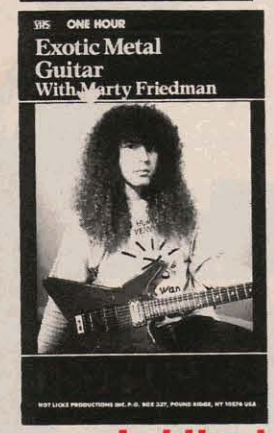

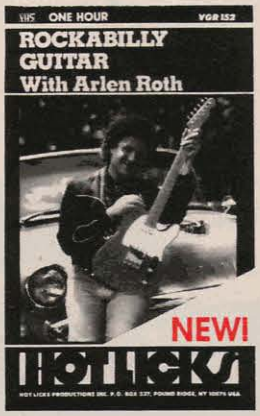

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GUITAR QUESTIONS

Send Your Guitar Questions To:
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P.O. Box 1490, Port Chester, NY 10573

by Barry Lipman

Question: What is the right amount of neck flex, and what can be done to correct a guitar with too much neck flex?—James Gillespie/Pelham, NH
Answer: There is no right amount of neck flex. An electric guitar designed for lighter gauge strings may have more neck flex than an acoustic designed for medium gauge strings, but there are no standards that I am aware of. There is little that can be done cost-effectively to an existing neck to stiffen it up. Flex is inherent in the design and materials of a neck; replacing the neck with a stiffer one is your only viable option. This is quite easy if your guitar has a bolt-on neck joint. If it has a glue-in or neck-through joint, the neck can still be replaced, but it should only be attempted by an experienced craftsman, as some kind of joint will have to be cut into the wood after whatever joint is there gets disassembled.

Question: After about a year using .013's on my acoustic guitar, I switched to .010's. What can I do to eliminate the buzzes?—Chung Ng/Brooklyn, NY
Answer: Going from a heavier to a lighter gauge string can cause backbow of the neck. This would lead to buzzes, particularly on the first few frets near the nut. If your guitar has an adjustable truss rod, loosening it may solve the problem. If the truss rod cannot be loosened enough to allow the neck to bow forward slightly, you will need to remove the frets and correct the fretboard itself. The truss rod should have a little tension preloaded into it before the board is leveled, allowing for future adjustments.

Question: How can I repair two dents in my new Les Paul?—Mike Horath/Hazlet, NJ
Answer: That depends on what you mean by "repair." Dents rarely can be made to vanish completely without refinishing the entire surrounding area. If the lacquer in the dent is intact and merely pushed into crushed wood, you can fill it in with some clear lacquer stick or some clear lacquer. When dry, either must be sanded flush and polished to a shine. You will still see the bruise area in the wood, but it will be smooth with the surface. If the lacquer is chipped in or around the dent, you may be able to steam out some of the depression. One way to accomplish this is by applying a hot soldering iron to a wet piece of paper towel pressed into the dent. You may get a 50% reduction in the depth of the dent. You will then have to recolor the area and cover it with clear lacquer to blend into the surrounding finish. With today's catalyzed finishes, any blending may be impossible. With the older nitrocellulose finishes, blending in can be very successful, as the old finishes remelt and mix with the new.

Matching colors and blending in the surface coats require a lot of skill and patience. It is often easier to refinish the entire affected surface than it is to blend and hide a small area or two. As long as the dents are not on the back of the neck, where they might bother your hand, I would normally recommend just leaving them alone. If wood is exposed in a dent, I would recommend coloring and sealing the raw wood to prevent any further chipping or peeling of the finish. Nine times out of ten, a perfect cosmetic repair will not be cost effective, only because the guitar, if used, will inevitably receive more little dents and scratches. In fact, unless a guitar has a little scratch or dent somewhere on it, I would doubt whether the owner ever used it. I have seen very few guitars in such perfect condition.

AMP QUESTIONS

Send Your Amp Questions To:
Amp Questions
P.O. Box 1490, Port Chester, NY 10573

by Alex Aguilar

BY ALEX AGUILAR

Question: I am considering buying a new amplifier, about 100 or 200 watts. Is it worth saving money on a second-hand amp, or should I go for something brand new? What would be some things to look for in a used amp?—Nick Zillante/New York, NY
Answer: In general, a good quality used amplifier is still a solid investment. When buying a used amp, make sure that all features such as channel switching, reverb, etc., are operational. If the amp has self-contained speakers, make sure all are working and not producing buzzing, crackling or distortion. In tube amps, noises such as excessive hum or a high-pitched screeching can be indicative of several things, some of which are actually quite minor. If you think the amp has some technical trouble spots, take this into consideration when negotiating price. For example, a new matched set of power tubes (6L6 or EL34) installed and the amp properly biased could cost you $120 to $130. Amps that have a defective speaker can still be a good buy, since individual speakers can be re-coned for about $50.

Question: I know a bit about electronics, and have been thinking about experimenting with making my own effects. Exactly what type of current flows along the cable from guitar to amp (AC or DC, voltage, amperage, etc.)?—Leslie Howard/Athens, GA

Answer: The AC voltage level in the audio signal that flows from guitar pickups is extremely low, typically less than 1 volt, peak to peak. Current is also very low, and therefore there is no significant power (wattage) along guitar cables. Of primary consideration is the fact that conventional passive guitar pickups are high-impedance devices. Therefore, if you choose to design and build your own effects devices, you must ensure that the input impedance is high, to prevent loading-down the guitar pickups. The loading effect will result in a loss of highs and overall level attenuation. Typical input impedances for guitar effects are in the area of 500K ohm to 1 Mega-ohm.

For more information on this subject, I recommend *Electronic Projects for Musicians* by Craig Anderton.

Question: I play a 50 watt Marshall Jubilee through the speakers of a Carvin combo amp. When I turn the master volume past 5, I get a grotesque, nasty howl from my amp, regardless of my guitar's volume control. What could be the cause?—Craig Milley/Burlington, MA
Answer: It sounds as if your Marshall may have a microphonic preamp tube. This is a 12AX7 tube that has become extremely sensitive to external noises and has become unstable. You can try buying a new 12AX7 and swapping it in your amp until you find the noisy tube. It is most likely the first preamp tube, since this is where most of the low level amplification occurs in a Marshall. Often, you can find a noisy tube by removing the tube shields and lightly tapping on the tubes. This should be done with all the controls all the way up and no input. I have had very good success with 12AX7's distributed by Ruby Tubes of San Rafael, California. The tubes are of German or Yugoslavian origin, and are of superior quality.

Continued from Page 100

difficult and challenging, technically, but it started to not do anything for me from a mood point of view. From an overall feeling, it wasn't satisfying. I would never lose myself in the song and let go, because I was always thinking about the next odd time change coming up. Now, I find that it's a lot more satisfying to play the songs. It's a much more physical approach. You can lose yourself in the song without having to worry about the next sideways drum break. That's really appealing to me right now.

That seems linked to a different writing approach.

Everything is connected. It's taking a step back and looking at the overall picture. A few years ago it was much more an egotistical kind of thing. I wanted to win the drum polls in every magazine. I wanted everyone to look at me and all the difficult things I could play. Looking back, that came from insecurities about my playing. I had shortcomings as a drummer, but I got through that by playing difficult things to prove I could play. Now I'm more confident about my drumming, so I don't need to show it off. Now I can do what I feel like doing, and right now, that's really natural laid-back stuff.

Is there a way you form drum phrasings?

No. There comes a point in every interview where I can't analyze anymore. People want reasons for things, but I don't know where this comes from. One of my major nightmares is talking to the guy who publishes all our music, who wants to know what I'm playing in a particular passage. I never have any idea what I'm playing.

What are you most proud of about your drumming here?

The simplicity. I learned a lot about when to throw things in for the betterment of the song, not for my own performance.

What do you still want to improve?

One of the things that annoys me in the old songs is that they're all very much divided into different categories of tempos. There's the fast, the mid and the groove tempos. I have a certain selection of fills for each tempo. So far, I haven't been able to interchange the fills. I want to grab a fill from one bag and move it into another bag. There's something there I haven't figured out yet. That's what I'm dealing with next.

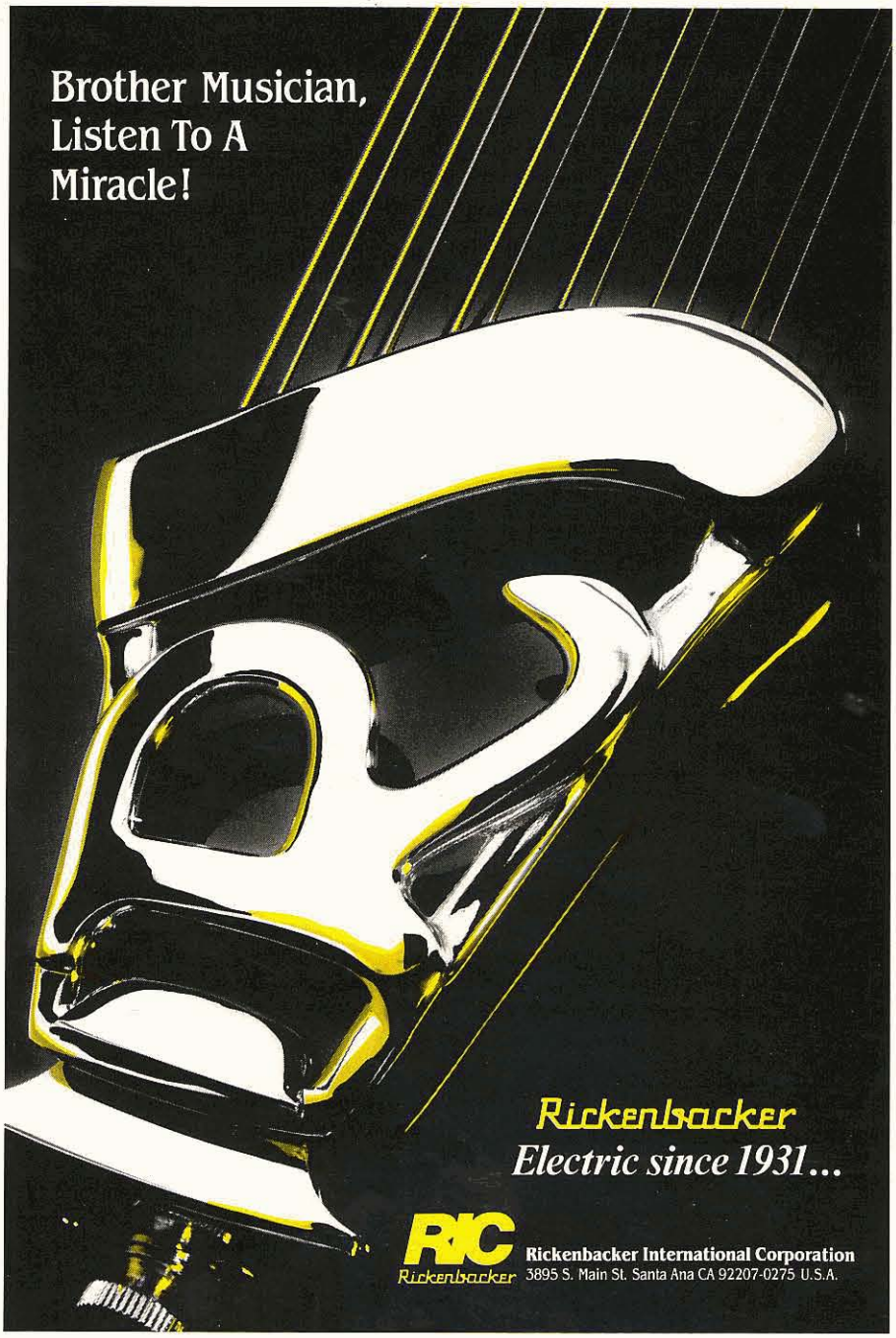
Do you write on drums?

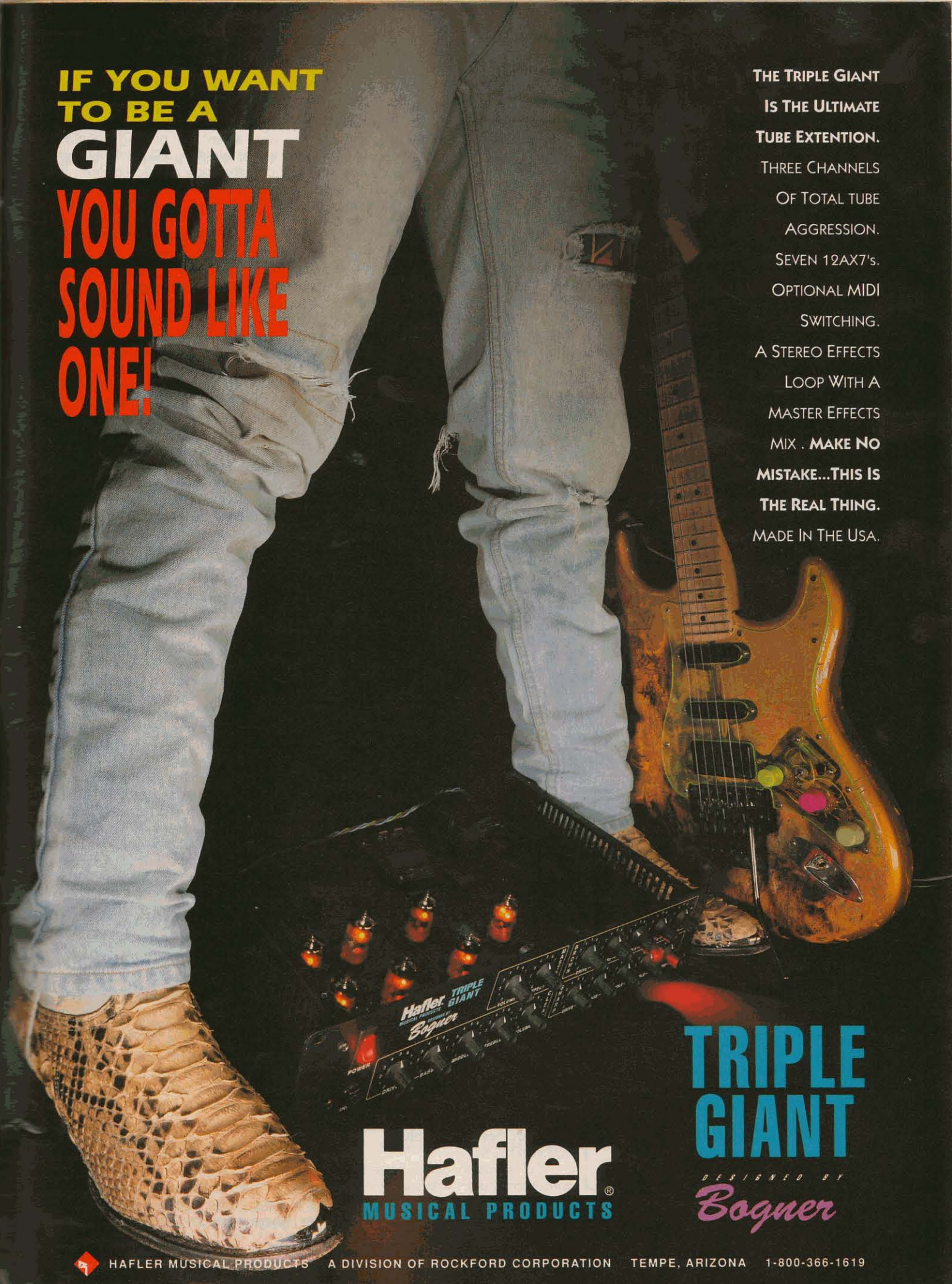
I sit behind the drum kit when James and I write. James sits on a stool in front of me with his guitar. Whether I write on the drums, or just write sitting behind the drums, I don't really know. But I do write at my instrument. I may have an idea of where the drums may go, or where the guitars could go. The guitar idea might come from me, or he might have a drum idea. There aren't any rules about how it's supposed to work. He'll play a riff and I'll play drums to that. I might suggest that he should go into an open chord progression, and he'll go into that. I might start doing accents on cymbals to emphasize his playing. The answer is a cautious yes.

What was the hardest song to write?

None of them were hard to write, because they were a lot more natural. They were a lot simpler. The hardest song to get written was "My Friend of Misery," because that was the last song. I had this idea that I really wanted to try, but we already had 11 songs, and James kept saying we had enough songs. I knew it would be really different, because I wanted to write the song around one of Jason's bass melodies. I got Jason to write a melody and built a song around that. Some of the melodies weren't that great, so the song was kind of floating, and James wasn't very interested in getting it written. I had to be real persistent. I had this idea that came from Aerosmith's "Sweet Emotion." It's not the same in melody, but in vibe, where the bass melody is the anchor of the song. Finally, Jason got a cool bass melody together, and James and I went to work on it. We built the song around it, but James was still iffy about it. Now it's one of his favorite songs.

Where was the album written?

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It's in a studio that I had built at my house. The house is up on a hill. The studio is a 'floating' room built under the rest of the house. It only touches the house at the door. None of the walls touch any of the rest of the house. It's anchored to the ground. That's the best way to get the sound right. It's isolated, so we can work any time of day or night. It's pretty quiet where I live, so the soundproofing is crucial. We write on a Fostex 8-track. It took about 10 weeks to write. We started in early June. We had a couple of weeks of pre-production with Bob up in San Francisco, and then went into the studio on October 6th.

Where is the most distinctive playing?

The best examples are the first two tracks, "Enter Sandman" and "Sad but True." "Enter Sandman" was the first song written. It's the simplest song. It's the one where I do the least. I really like that. I know that sounds strange, but it's the most true representation of this kind of new style I've been talking about. The opening track is the epitome of this album. My favorite track is "Sad but True." It has some real laid-back, groove kind of drumming, which I really dig. "Holier than Thou" is a good example of having fast guitar but playing half time rhythms on the snare. It's really straightforward overall. Another change throughout that's really noticeable here is that I'm only doing one on the kick. I used to do a lot of triplets in regular time. Now when I'm playing regular time, it's a single kick. "Don't Tread on Me" is one that has a different feel. It has almost a shuffle feel. "Nothing Else Matters" has a waltz tempo. It's one, two, three. I don't think we ever tried a waltz tempo before. We didn't sit down and decide to do a waltz tempo. The basic verse was already worked out by James. I didn't know it was waltz until someone pointed it out to me. I don't think of my drumming or our songs like that. I play what feels right. People tell me afterwards what I'm playing.

Do you have musical training?

I studied drumming a few years. It's a fine line. It's good to study your basic things, because you use a lot of it, even if you don't know it. But there comes a point where you become a slave to the music books. That becomes a very mechanical way of learning or playing. A lot of guitar players, especially, get caught up in their technique—they can play 246 notes a minute and 29 paradiddles backwards in nine seconds, but they can't put any of it in a song. What they really need is feel. I've always been more of a feel-oriented drummer.

Is there anything you do to stay physically fit?

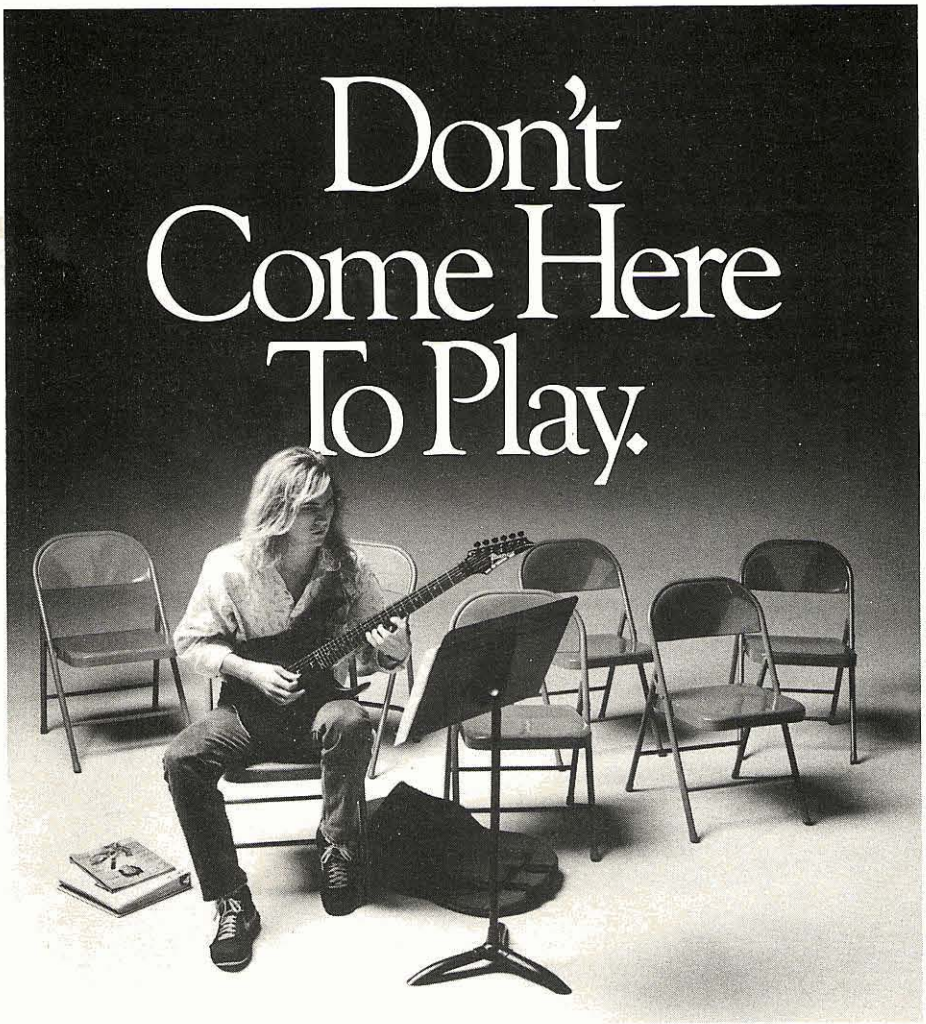
I used to do a lot of running. I don't have the time or inclination. By playing so many gigs, like we did on the last tour, you get in shape. Two and a half hours every night is all the training I need. I can feel it when I play right now. The reality is that over the course of another tour, it will work itself out. Even if I physically trained, I'd still suffer during the first few weeks, because of the sheer fact of the tour grind. You usually book the first couple of weeks in out of the way places to get in shape.

What's your tour?

We start out on August 10th with the Monsters of Rock tour for 10 weeks in Europe. We start in America on October 29th. I'd say we'll do four or five months in America, through the winter. We'll take a break to hit Japan, Australia and New Zealand in March or April.

Are you the drummer you always wanted to be?

I'm the drummer who always follows his musical instincts. I'm a different drummer than I was eight years ago, six years ago, or on the last album, three years ago. If you ask me the same question three years from now I'll probably be a very different drummer. I try not to get too stuck into anything that I *should* follow. Right now I'm happy to have this new approach. I'm very excited about it right now. It could be that in six months I'll be bored. I go with the flow, wherever my instincts take me.



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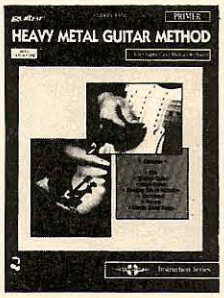

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★ CHOICE OF THE MONTH

USE YOUR ILLUSION I & II
Guns N' Roses ■ Geffen

PERFORMANCE: Agitated, angry, all over the place; HOT SPOTS: *I*—"Dust N' Bones," "Double Talkin' Jive" and "Don't Damn Me": *II*—"Locomotive" and "Breakdown"; BOTTOM LINE: More thrilling and offensive than anticipated from these shrewd, self-indulgent iconoclasts.

Ballyhooed and disparaged, adored and despised, Guns N' Roses seldom fails to jerk a response from anyone coming in contact with the band. Ever trailing a wake of controversy, this six-year-old band, hailed by many as rock's finest, managed to stay in the headlines until now despite releasing just one full-length album. *Use Your Illusion I* and *II* aim to justify the band's exalted standing while making up for lost time, cramming 30 songs and 2.5 hours of music onto two CDs.

Hyped as the first band to release two albums simultaneously, GN'R easily might have put out a double disc (it also comes as *four* individual albums) and saved a few bucks for its fans, so dehydrated from anticipatory salivating. But the band has always wallowed in excess, so we get two separate discs, each loaded with agitated, clawing, straight-edged rock, fueled by Axl Rose's nasal, wobbling, cursing shriek and exceptional guitar work from Slash and Izzy Stradlin.

The sound is fuller, with more keyboards—even synth strings on Axl's questioning ballad, "November Rain"—and abundant guitar variations, from Slash's classical tag on "Double Talkin' Jive" and stunning solo on "The Garden," to harping leads by Stradlin on "Estranged" and "Back off Bitch." The subject matter struggles with and rails against the band's heavily chronicled abusive lifestyle and trailing controversy, still listing heavily toward preening hedonism. But the strength and variation in the songwriting, particularly from Stradlin, and the honest, grizzled feel of the band's playing carry *Use Your Illusion* far above its lapses. Each volume has high and lows, with *I* slightly more impressive than *II*. Ultimately, the sheer weight and volume of the band's savage music makes *Use Your Illusion* essential rock for the '90s. After making music like this through troubles like theirs, considering their most recent past, the next Lp should be a *monster*.

★ CHOICE OF THE MONTH

LUCK OF THE DRAW
Bonnie Raitt ■ Capitol

PERFORMANCE: Soulful and heartfelt; HOT SPOTS: Many; BOTTOM LINE: A straight flush deal.

Faced with the challenge of following her Grammy award-winning *Nick of Time*, singer/songwriter/slide guitarist Bonnie Raitt simply continued the natural course of her 20-year career. Raitt selected a dozen superb songs and surrounded herself with a bevy of rootsy backing musicians under the co-production ear of Donald Was. The result is an emotionally moving, musically enthralling album of blues, soul and pop. Raitt's singing continues to grow burnished with time, and is especially affecting on three sparse ballads. But the album's musical life comes through *Luck*'s mixture of body-moving beats and pointed instrumental support. Raitt's electric slide playing has become an instrumental signature in the style of her former musical mentor, Lowell George. Her laconic lines melt sensually over any groove, from reggae to the kick-back funk of "Tangled and Dark." Other moments of extra pleasure are supplied in Raitt's duets with Delbert McClinton and John Hiatt, in ensemble work from Scott Thurston, Randy Jacobs and John Lee Schell, and in several back-talking solos by guitarists Robben Ford and Richard Thompson. The latter's own recent *Rumor and Sigh* album (Capitol) rates right up there with this soulful *Luck of the Draw* among the best recordings of 1991.

SLAVE TO THE GRIND
Skid Row ■ Atlantic

PERFORMANCE: Vivid and "nasty"; HOT SPOTS: "Slave to the Grind" and "Mudkicker"; BOTTOM LINE: Trying hard to be bad.

Skid Row desperately wants to be bad, and its second album, *Slave to the Grind*, is packed with oodles of "nasty" attitude—vivid, controversial language, anti-authority string-

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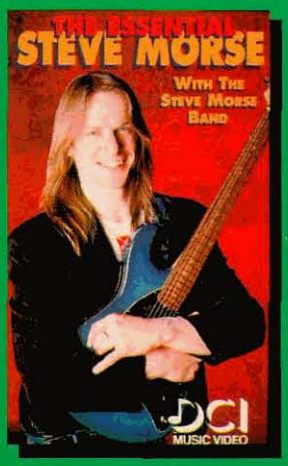

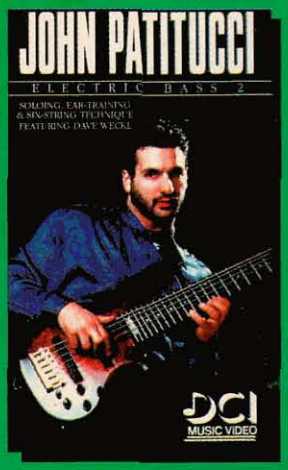

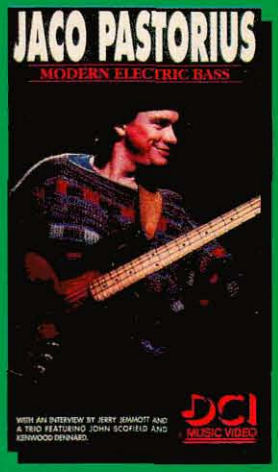

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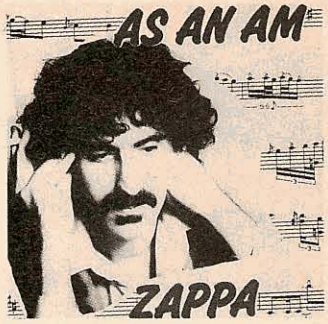
pulling, a suitable dose of sleaze and an abundance of juicy metal riffs, short, flaring guitar breaks and pure-energy playing. Apparently they know what the public wants, as the album jumped to number one the day of its release. Singer Sebastian Bach, with attitude enough in his name alone, walks a fine line between singing a la Slaughter and Warrant and breaking whiskey bottles with Axl Rose, and his band follows suit. While bassist Rachel Bolan and guitarist Dave Sabo may not be able to write an original melody, they do make their songs memorable by peppering themselves with images of corruption. With master blaster Michael Wagener producing, Skid Row infuses its fairly mundane music with the energy and guitar firepower to actually make *Slave* as nasty as they want it. The ballads tend toward the overblown, but the title cut's thrashing drive and the meanness of "Mudkicker" are highlights, while the speedy feel of "Riot Act" recalls the best anti-authoritarian raves of the Ramones.

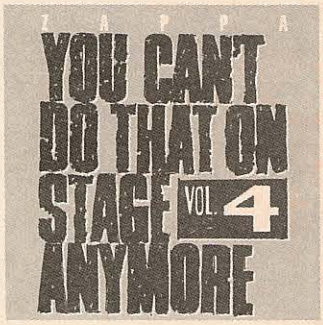
BEAT THE BOOTS!
Frank Zappa ■ Foo-eee/Rhino

YOU CAN'T DO THAT ON STAGE ANYMORE VOL. 4
Frank Zappa ■ Rykodisc

PERFORMANCE: Overwhelming; HOT SPOTS: Hey, there are over 110 cuts; BOTTOM LINE: Unprecedented wealth of music provides quality and quantity.

No rock artist has had more of his music recorded and re-released than Frank Zappa. Now, in the midst of Rykodisc's ambitious six-volume, 12-CD release of Zappa-selected live gems from 20-plus years of performing





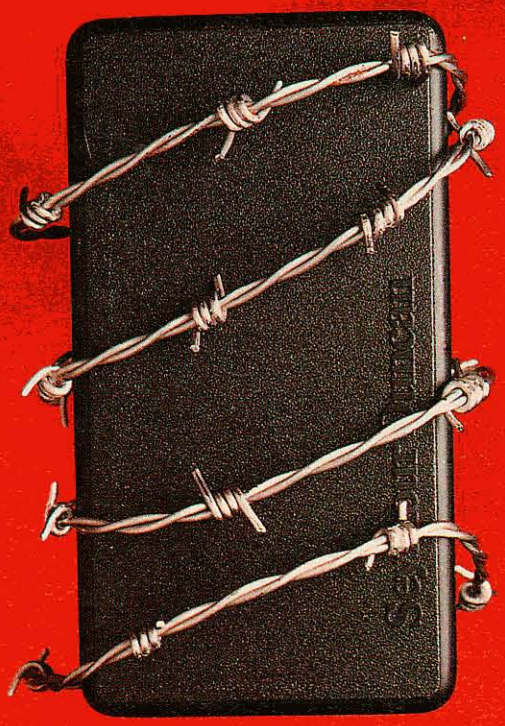
comes Rhino's *Beat the Boots!*. Flying in the face of the *Can't Do That* series' digital perfection and masterful editing, *Boots* includes eight unauthorized bootleg concert recordings, "factory reconditioned" and released in endangered-species vinyl format. *Boots* can't compete in quality—several concerts sound as if the speakers were wrapped in cotton—but the chance to hear entire concerts, from a 1967 Mothers of Invention gig in Stockholm to *As an Am Zappa*, recorded in 1981 at the Palladium in New York, provides a less sanitized, more true-to-form glimpse of one unclassifiable, uncompromising artist. Not that this satiric pioneer of rock theater and experimental music can be sanitized. Doo-wop, free jazz, mock rock, fusion, flaming satire, political commentary, technical acrobatics, hard-rock jamming—all Zappa forms (except orchestral) can be heard on both sets. The wealth of Zappa's elaborate, spurting, heavy-toned guitar playing and some circa 1981 Steve Vai "stunt guitar" are but a bonus on these ambitious collections.

SHADES OF TWO WORLDS
The Allman Brothers Band ■ Epic

PERFORMANCE: Churning and burning; HOT SPOTS: "Nobody Knows" and "Desert Blues"; BOTTOM LINE: Even more like old times.

The two worlds in the title of the rejoined Allman Brothers Band's second comeback

Live Wired.



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Good Times Bad Times, Dazed & Confused, Communication Breakdown, Heartbreaker, Since I've Been Loving You, Black Dog, Rock & Roll, Moby Dick, Stairway To Heaven

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album might be the now and then of this Southern music legend's career. *Shades of Two Worlds* sounds both more and less like classic Allman Bros. The more is heard in the re-ascension of Gregg Allman's growling vocals and barreling organ, the way cleared by the departure of pianist Johnny Neel, who dominated last year's *Seven Turns*. The past is also rekindled in the glorious, surging 11-minute jam "Nobody Knows," with its debt to "Whipping Post," classic twin-guitar melody lines and wicked building lead breaks from guitarists Dickie Betts and Warren Haynes that also recall Jerry Garcia and Carlos Santana. The future of the band is heard in a more dominating blues sound, highlighted by Betts' upbeat "Desert Blues" and the slow friendly fire of Allman's "Get on with Your Life." Haynes tones down his Duane Allman slide guitar debt and emerges as a tougher counterpart for Betts' soaring lyrical blues lines. Like *Seven Turns*, this album suffers from a lack of Gregg Allman songwriting, but the seething monumental drive of this two-drummer, two-guitarist juggernaut remains worthy as both classic and contemporary rock.

BURNING TIME
Last Crack ■ Roadracer Records

PERFORMANCE: Mystical and provocative; HOT SPOTS: "Wicked Sandbox," "Mini Toboggan" and "Down Beat Dirt Messiah"; BOTTOM LINE: Richly textured dream rock.

Welcome to Buddo's nightmare. Last Crack is a five-man band from the dairy land of Wisconsin, led by thespian singer Buddo, but don't expect cheerful rock about cheese and beer. The band's richly textured guitar arrangements and Buddo's mystical vocal journeys lead you into a smokey world of ritual and symbolism. It's a nightmarish place where the musical intensity and preening of U2 and Bono meet the dark poetry of Jim Morrison and the punk-metal soundscapes of Concrete Blonde. The potential overkill of Buddo's mildly pretentious posing and lyrical theatrics is avoided through the intricate, clawing guitar interplay of Paul Schluter and Don Bakken. The guitarists play through an impressive book of attacks and styles in their layered arrangements, alternately stirring up grand storms of turgid guitar on "Wicked Sandbox," quietly developing gorgeous jazz phrasings for "Mini Toboggan," or getting downright thrashful on the snarl of "Precious Human Stress." Their guitar parts, frequently fragmenting or transforming themselves in mid-song, become the integral musical partner to Buddo's intense mind-trips, creating provocative, eccentric and often stunning moments on *Burning Time*.

HEY STOOPID
Alice Cooper ■ Epic

PERFORMANCE: Still stoopid; HOT SPOTS: "Dirty Dreams," "Hey Stoopid" and "Feed My Frankenstein"; BOTTOM LINE: The resurrection continues with all-star guitar help.

In his fourth decade of creating cartoonish ghoul rock, Alice Cooper remains a master of stoopidly subversive word-play, but most people won't be listening to *Hey Stoopid* to hear lewd, drooling doggerel. Following up the amazing success of *Trash*, Cooper has enlisted an all-star cast of guitarists to fancy up 12 monster cuts, making *Stoopid* very entertaining. The production here is typically overwrought, which makes guest appearances by Steve Vai, Joe Satriani, Slash, Mick Mars and Vinnie Moore all the more dramatic, and the combination of spine-tingling lead punch-ins, solid melodies-by-committee and Cooper's increasingly growly vocals should continue this fortysomething singer's resurrection. A dual appearance by Vai and Satriani on "Feed My Frankenstein" is a fun but brief gabfest of bizarro noise, and Slash and Satriani contribute two of the album's lead highpoints on "Hey Stoopid" and "Burning Our Bed." A complete scan of the cavalcade, though, finds Moore nearly stealing the show with his rippling tough stuff on "Dirty Dreams," and Cooper's regular guy, Stef Burns, more than holding his own against the heavyweights, especially with some razor-sharp work on the expansive ballad, "Might as Well Be on Mars."

VOODOO HIGHWAY
Badlands ■ Atlantic

PERFORMANCE: Right there; HOT SPOTS: "Silver Horses," "Shine On" and "Soul Stealer"; BOTTOM LINE: Crusty, blunt blues rock.

There's almost nothing '90s about *Voodoo Highway*, which is just the way Badlands likes it. This band of metal veterans continues to reflect back on hard rock's 70's roots on its

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second record, avoiding all things high-tech or high-concept as it slugs out raw, crusty power blues. Singer Ray Gillen and guitarist Jake E. Lee grew up on Free, Hendrix, the James Gang and Grand Funk, and they readily expose debts to those and other like bands in their songs. Lee's guitar playing may be the single audible link to the present, especially when he gears up for sprinting breaks on "Shine On" or "Soul Stealer." Even so, his leads are well tied to the band's massive raw power approach, intensifying the dirty, thick guitar mix, whether in a blues or mod mode. More often than not he's creating stormy, tightly wound riffs, including the awesome guitar hook of "Silver Horses." The band's instinctual approach can also be heard on several live in-studio acoustic jams, with Lee's slide and dobro playing a musical link to the band's backwoods name. With Gillen singing better than ever, it's hard to think of another active band playing direct, primal blues rock with such spirit and freedom.

ELECTRIC BARNYARD

The Kentucky Headhunters ■ Mercury

PERFORMANCE: Vintage yahoo; HOT SPOTS: "Only Daddy That'll Walk the Line," "16 and Single" and "Big Mexican Dinner"; BOTTOM LINE: A country-rock junkyard of American music.

With stringy hair, fringe jackets and coonskin caps a flappin', the Kentucky Headhunters took Nashville by storm last year with their bizarre hillbilly roadhouse hybrid rock. *Electric Barnyard* continues the musical pig roast with its pot luck of blues, country, rockabilly, perverted bluegrass and Headhunter metal. The five calculatedly backwoods Headhunters, two sets of brothers and a cousin, go flying off any which way they want, whacking through country and rock territory like some loose-limbed Lynyrd Skynyrd with a Hank Williams Jr. head. While stretching their attitude from the stridently sincere "Wishing Well" to the snickering nastiness of "16 and Single" or the rockabilly guffaws of "Big Mexican Dinner," the Headhunters never fail to fill their songs with a slightly deranged rock enthusiasm. Ricky Lee Phelps is responsible for the vocal fooling, while guitar-playing cousin Greg Martin supplies plenty of tasty rocking blues leads, leading his brethren further into their whapping grooves. With a blend of genre originals and prime covers in their *Electric Barnyard*, the Kentucky Headhunters are perched on the cutting edge of American cornpone, and ready to make you enjoy the view with them.

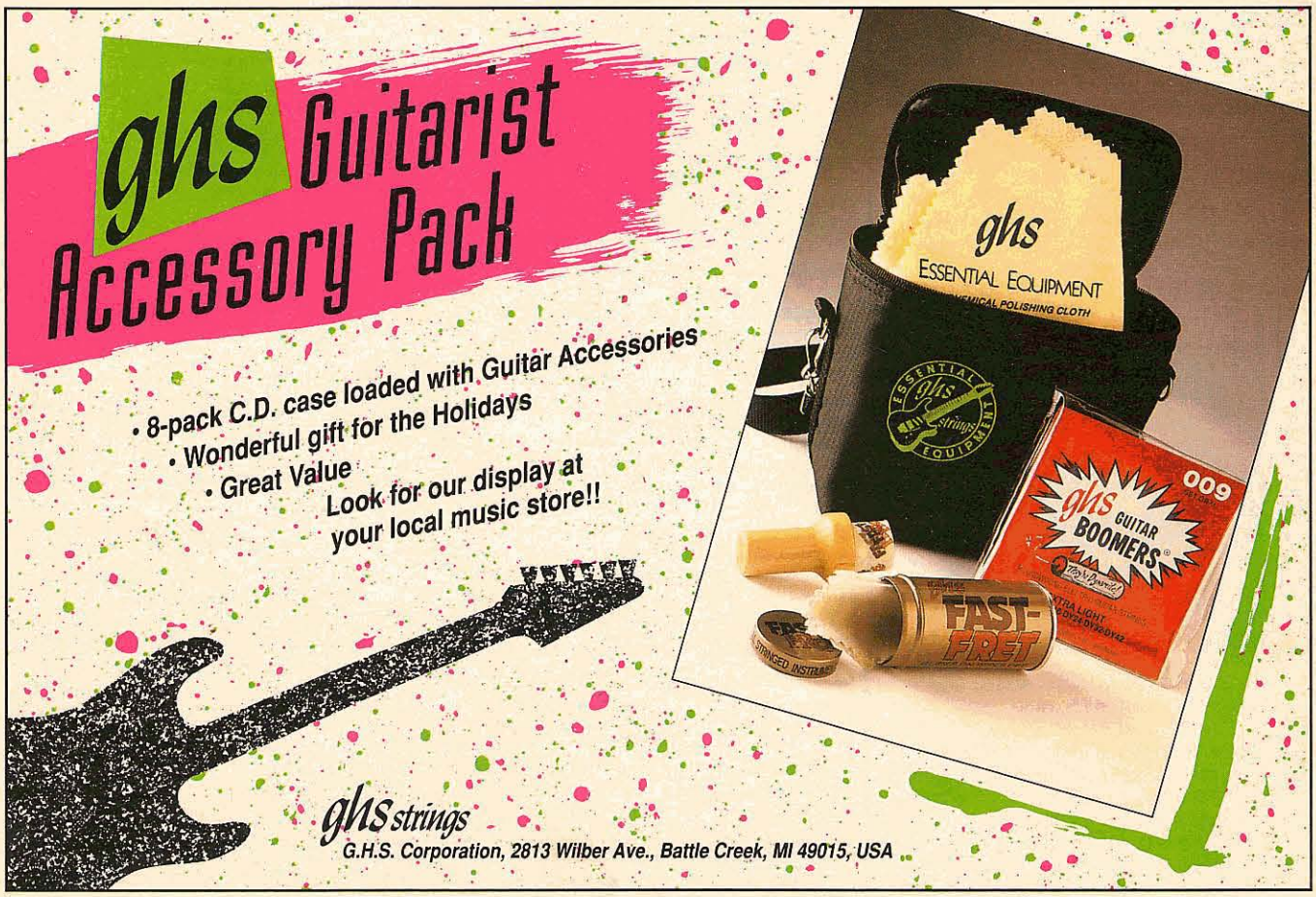
MIDLINE

FREE FALL

Dixie Dregs ■ Polydor

The Dixie Dregs, with guitarist Steve Morse at the helm, were either ahead of their time or timeless. Fans, or should we say cult followers, of this virtuoso five-man Southern country Celtic fusion rock band would have you thinking both ways. Through a series of albums beginning with 1977's *Free Fall*, the Dregs, here including Morse, drummer Rod Morgenstein, agile bassist Andy West, violinist Allen Sloan and Steve Davidowski, created a patchwork of acrobatic instrumental music that bounced from style to style, often in the same measure and with blinding speed. Only highly skilled musicians could both comprehend and navigate Morse's eclectic, involving compositions, and by doing so the Dregs carved out a unique niche in late-'70s/early-'80s rock, sharing the Capricorn label with other Southern bands like the Allman Brothers and the Marshall Tucker Band.

This was highly articulate musical gender bending. *Free Fall* starts with the jazzy, sprinting fusion of the title cut, its voicings similar to the Mahavishnu Orchestra. The ability of all five musicians to lay out Morse's highly animated melody lines in unison was uncanny, and the band's stylistic flip-flopping into bluegrass, funk and Baroque folk makes the album a giddy, if unsettling, instrumental journey. Fourteen years ago, Morse was already a meticulous player using a variety of tones and playing styles to fill Dregs music with stunning guitar moments. The middle of *Free Fall* is bursting with quintessential Dregs hijinks, with the fractured bluegrass of "Moe Down" giving way to Joe Walsh/Jeff Beck funk on "Refried Funky Chicken," and then the pastoral Rickenbacker sounds on "Sleep," before all heck breaks loose on the romping rocker, "Cruise Control." This tightly-controlled musical free fall may leave you believing the Dixie Dregs were time traveling wizards, experimental goofballs or both. You'll never know until you try it.



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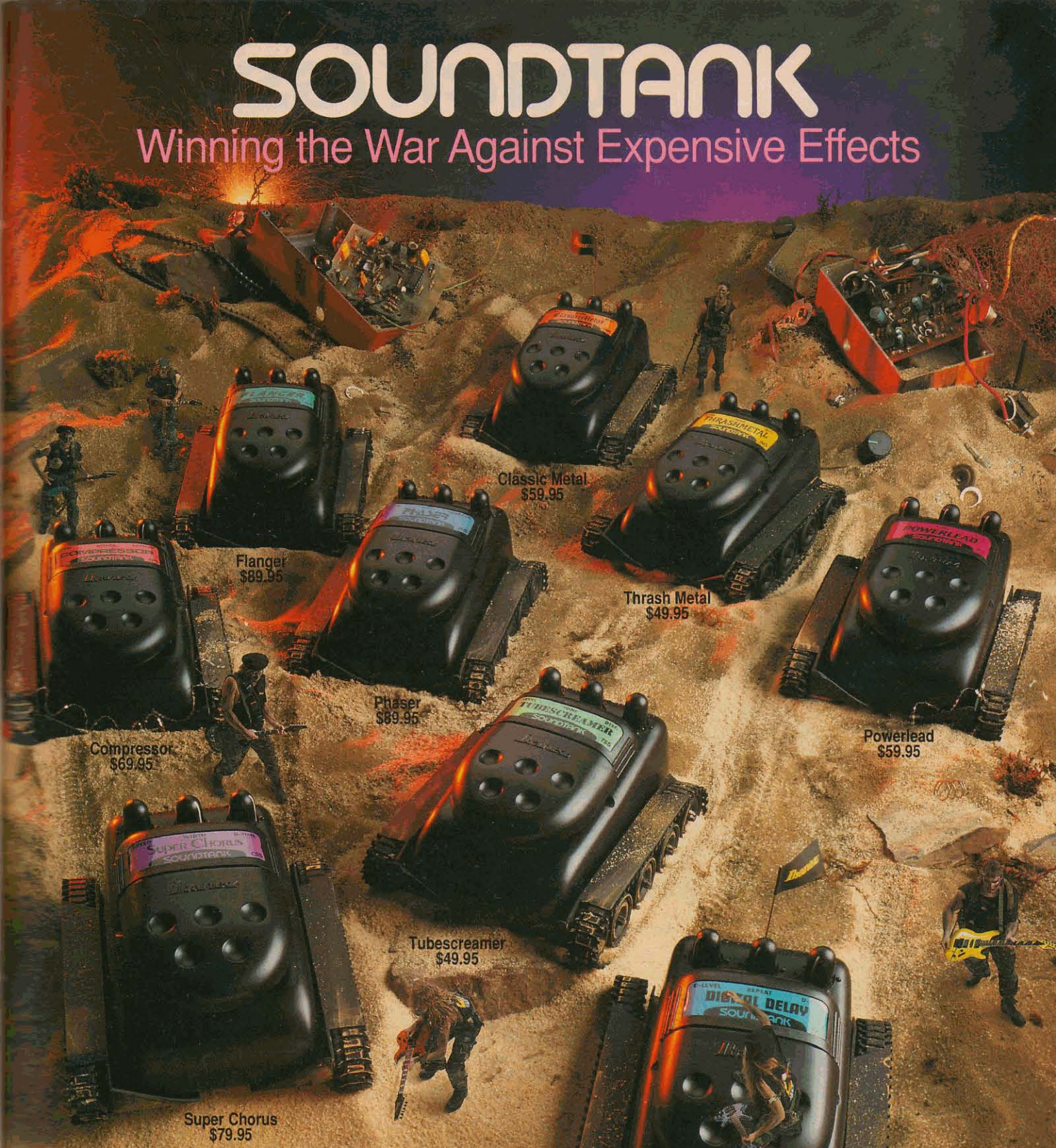

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TY TABOR

KING'S X

HIS OWN WAY

BY PETE PROWN

Since its inception, the pop-metal movement has always sought its own sonic holy grail, a sound that would essentially combine the melodies and lush vocal harmonies of *Sgt. Pepper's Lonely Hearts Club Band* with the sledgehammer guitar attack of *Led Zeppelin II*. Though many have aspired to this lofty goal, few, if any, have succeeded. King's X has perhaps come closer than any other band to finally capturing this elusive sound. Picking up where the 1989 epic, *Gretchen Goes to Nebraska*, left off, the members of this innovative trio came back in 1991 with *Faith Hope Love*, an album which finds the three mixing sinewy hard rock riffs with a dazzling array of pop colors and shades. Vocally, guitarist Ty Tabor, bassist Doug Pinnick and drummer Jerry Gaskill can sound like an entire choir (with Pinnick turning in several gripping solo performances), while instrumentally they teeter between metallic rhythms and grand, ethereal interludes with equal aplomb.

Ron Akiyama

On guitar, the ever-humble Tabor remains enigmatic, his playing reaching back to the bluesy roots of his Mississippi Delta upbringing while simultaneously employing the complex scalar phrases and spacious chordal arpeggios of any contemporary rock player. It's fun to try to guess what major bands might have influenced this uncanny player and his band, but eventually the real truth becomes clear: King's X is slowly but surely writing their own book of heavy rock 'n' roll.

A major difference between *Faith Hope Love* and many of its contemporaries is its overall sound: The obvious sonic effect of this piece is one of *presence*, every harmony and guitar part sounding as if the band were playing right in your face. "Our records are usu-

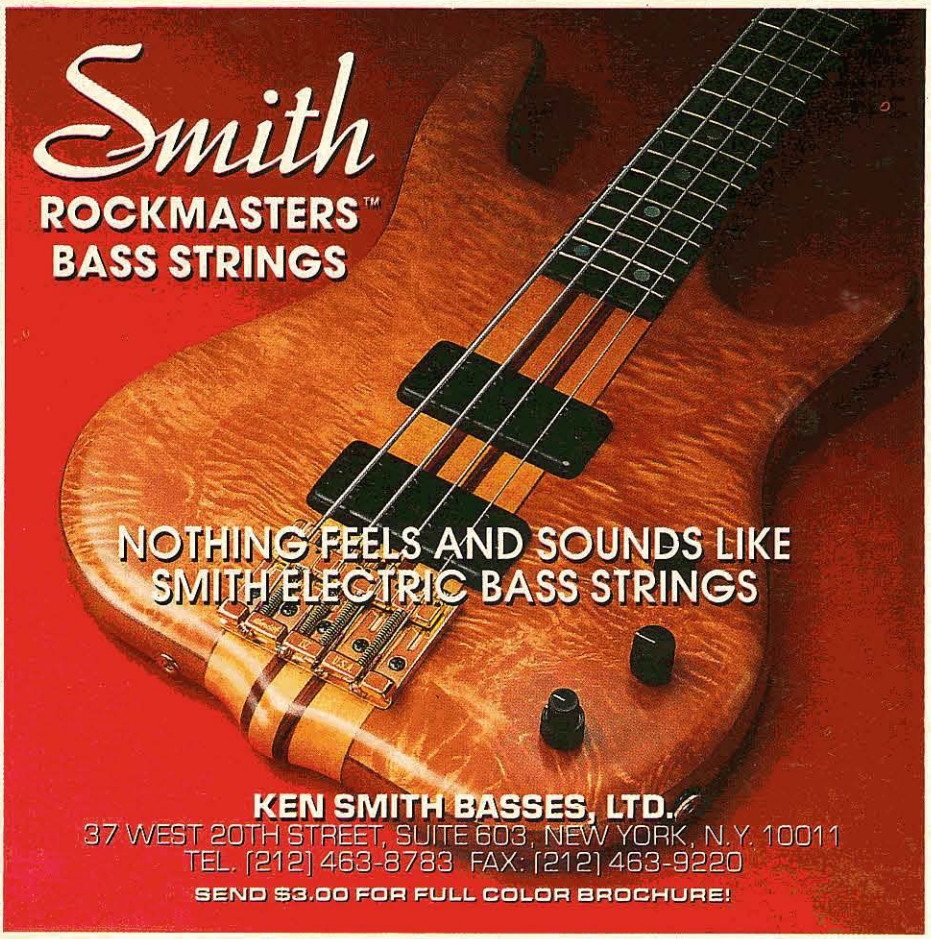
ally pretty dry sounding, and the instruments are way out front, so I guess you could say it's just our style," muses Ty Tabor. "We just wanted to sound like real people playing real music right there in front of you. We do use a lot of effects, but we don't drown it out. We use them to help put something in its own space, where it can be heard, but we don't depend on the effect to make the track work—it's more a tool than a crutch. The guitars are completely dry, too, and there's no echo at all. I set up my guitar tone on the album just like I do when I play anywhere. I just turn the volume down on the guitar to get a clean tone and turn it up to get distortion. My pickups are real responsive to the distortion in my amp sound, and they can go really clean and still have a fullness to them when you cut down the volume. I play around with my volume all night long when we play live, and I think the volume knob is one of the most important things on my guitar.

"People have asked me where I got the idea to take that really long solo in 'Moanjam,' but I don't know—I guess I just lost my grip on reality. It was totally improvised, and it's kind of what I would do live, so I just left it. 'Mr. Wilson' is another one I get asked about. I have a little 8-track at home that I do demos on, and I did two solos on 'Mr. Wilson,' neither of which I was happy with. But then I played them back together, and that's how I got the idea of doing a double solo, one on top of the other. To get those really huge chords in 'Legal Kill,' I used an open-D tuning, and I'm basically just strumming pretty hard on two acoustics, a Martin D-18 and an old Gibson. Then I went back and put a guitar in Nashville tuning over the top of them. Nashville tuning is when you put only the six upper-octave strings from a pack of 12-strings on your acoustic, so you get a really high, ringing tone. You can get some real neat sounds that way. For vocals, you can hear me on 'Legal Kill,' 'It's Love,' 'Mr. Wilson,' and 'I Can't Help It,' but Doug sings mostly everything else, and Jerry sings on one song, 'Six Broken Soldiers.' I've always found it hard to play and sing at the same time, and I really have to work at it. Sometimes it's easy to do, like on 'Everywhere I Go,' but singing on the verse and playing in 'I Can't Help It' was probably one of the hardest things I've ever tried to do. It was a stumper, but you just have to sit there and work it out. We did the harmonies a bit differently this time, too. First, we went into the studio and really concentrated on the songs without thinking about the vocals at all. Then, when we had some structures, we put all of our efforts into the vocal parts, first learning them and then recording. Finally, after the songs and vocals were finished, we had to learn how to do both at the same time, which was even tougher. But I think that effort can be heard in the final result."

When it comes to describing his major influences, it's not surprising that Ty's tastes are just as eclectic as the music he makes. Gauging by the deceptively simple guitar work he conjures up on *Faith Hope Love*, from his gorgeous melody-oriented rideout in the single, "It's Love," to the Jimi Hendrix-meets-Andy Summers chord changes in "We Are Finding Who We Are," to the deeply soulful break he drops in the middle of "Everywhere I Go," one could surmise that he picked up the idiosyncrasies of his style from just about every quality band or player he heard, no matter how obscure.

"There used to be this Atlanta band called the Producers during the early 1980s, who had a big influence on me, and King's X as a whole, although we didn't realize that until just the other day," recalls the guitarist. "We were driving around and somebody put on a Producers tape, and we just started laughing, because it was so obvious how much they influenced us, especially in the vocals, and in taking time to work out intricate instrumental parts in each song. I was really into Rush, though neither Doug nor Jerry listened to them much. I was heavily into them all the way up to *Moving Pictures*, though I must admit that we've been so busy lately, I haven't been able to keep up with their albums. I was really into the fact that their music was so original and thought-out, and the musicianship so good.

"As far as lead guitar influences, there's been many, but not really specific albums, more like certain songs and solos. I could say that every time Brian May touched his strings he blew me away, but I've never studied him or anything. The solo before Lou Reed's 'Sweet Jane' (on *Rock and Roll Animal*), which was done by Dick Wagner, had some of the greatest style I ever heard. I spent a lot of time trying to figure out how to shake the strings like that. I think that some of the solos in 'Train Kept a-Rollin' on Aerosmith's *Get Your Wings* had incredible style, too. I also have to give credit to Ace Frehley, especially during the early and mid-'70s. I always thought he had good style and a great shake. He was melodic and his ideas stuck with you. I always thought he was a real innovative player. If there's any one guitarist who's had the biggest influence on me, it's Phil Keaggy, who I've seen play many, many times over the years. He's a really gifted player. His solo records are great, but in concert he's unbelievable. I've got dozens of his



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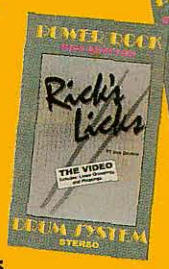

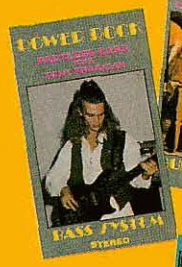

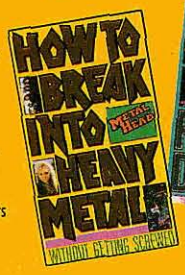

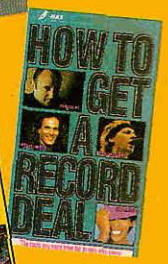

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live tapes, and each one's a killer."

Besides this wide variety of past stylistic sources, the guitarist concentrates much of his time these days on nailing down his own particular sound by way of a few guitars and his *mystery amplifier*, a quasi-Gibson unit whose model name he won't divulge (though, judging by his tone and using general deductive reasoning, some kind of Lab Series head seems a fairly solid guess). But as he explains, getting a good tone goes far beyond just plugging into your amp and twiddling a few effects knobs.

"A lot of the basic tracks for *Faith Hope Love* were recorded live, but still most of my rhythm parts were quadrupled, and at some points there are eight different guitars going at once. Sometimes it's different guitars and amps, all to get a new and unusual sound. The minimum, though, is four guitars per track. Like, I'll use one amp and record it left and right, and then use another amp and do that one left and right. Then I'll mix the two together to get special tones I like. It gives it a bigger sound. The reason I use two amps is that each one is deficient in a certain area, but together they make up for each other's weaknesses. I've never used them together live, but Dan Pearce from Pearce Amps is working on making that possible by putting two amps together somehow, which would be great. Besides the Pearce GR-2, there's an old Gibson amp that I usually don't tell what model it is. It used to be a combo amp that I cut apart and use just as a preamp. I have two or three and they get a great tone, but unfortunately they're not made anymore. I use those old Fender Stratocaster Elite guitars, and I like to try and get that classic Strat sound with the single coil pickups. The active pickups that I use are kind of noisy, but they get the coolest single coil sound I've ever heard. I generally use all the pickups on the guitar, but mostly just the bridge pickup. Aside from the Elites, I have a Yamaha RGZ, a Yamaha Pacifica, and a couple of Hamers that I don't know the name of. I use very little in the way of effects, just a touch for solos, and just a little analog delay for volume swells. Live I use an Alesis chorus, but only a little bit, as well as an Ibanez Dual Delay, but most of the chorus you hear on the record we got by slightly speeding up or slowing down the tape while I played, to get a natural chorus."

To learn about Ty Tabor the player, one need only flip on any of King's X's three fine albums, but trying to learn about his musical philosophies requires more effort, since he has more humility than twenty metal players put together. But once you get past the obligatory politeness and good manners that a traditional Southern upbringing instills in a young man, you find a player who has a bevy of words-to-the-wise for newer players to go along with his often humorous, though largely unwarranted, self-deprecation.

"I consider myself a behind-the-times player, and with guys like Steve Vai around, I'm surprised anyone would want to hear me play at all," says Ty in all seriousness. "But I grew up in Mississippi, and the people around me used the blues feel in their playing, so that's why I sound the way I do. I sometimes wish I could play like Vai, but I just play in a way that's natural for me. Some people hear a new sound and go after it, but that's never been the way for me. Like when Eddie Van Halen came around, he blew me away so bad that the last thing I thought of doing was trying to copy his style. Van Halen really messed me up, but since his style was so new and huge, he inspired me to go in the other direction and seek out my own voice on the guitar, instead of trying to copy him like so many others did. There's really no use for cheap imitations, but to take that inspiration and go after your own thing is the best course of action. I feel I'm still seeking out my style, and hopefully will always be exploring and searching on my guitar. Most of the time I'm dissatisfied with what I play, but there are rare moments when it's okay. I do listen to a lot of other guitar players these days, but instead of copying, I try to appreciate them for who they are and accept that it's not my way of playing. I don't listen to learn—I listen to appreciate. It's natural to copy when you're young, but eventually you have to go your own way.

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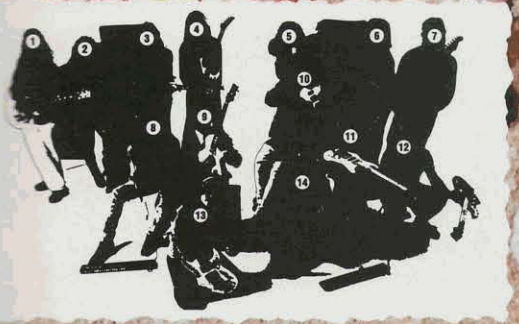

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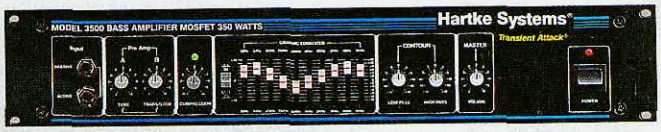

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